

CONNOISSEUR

WITH WHICH IS INCORPORATED INTERNATIONAL STUDIO

SEPTEMBER 1960

AMERICAN EDITION

TWO DOLLARS

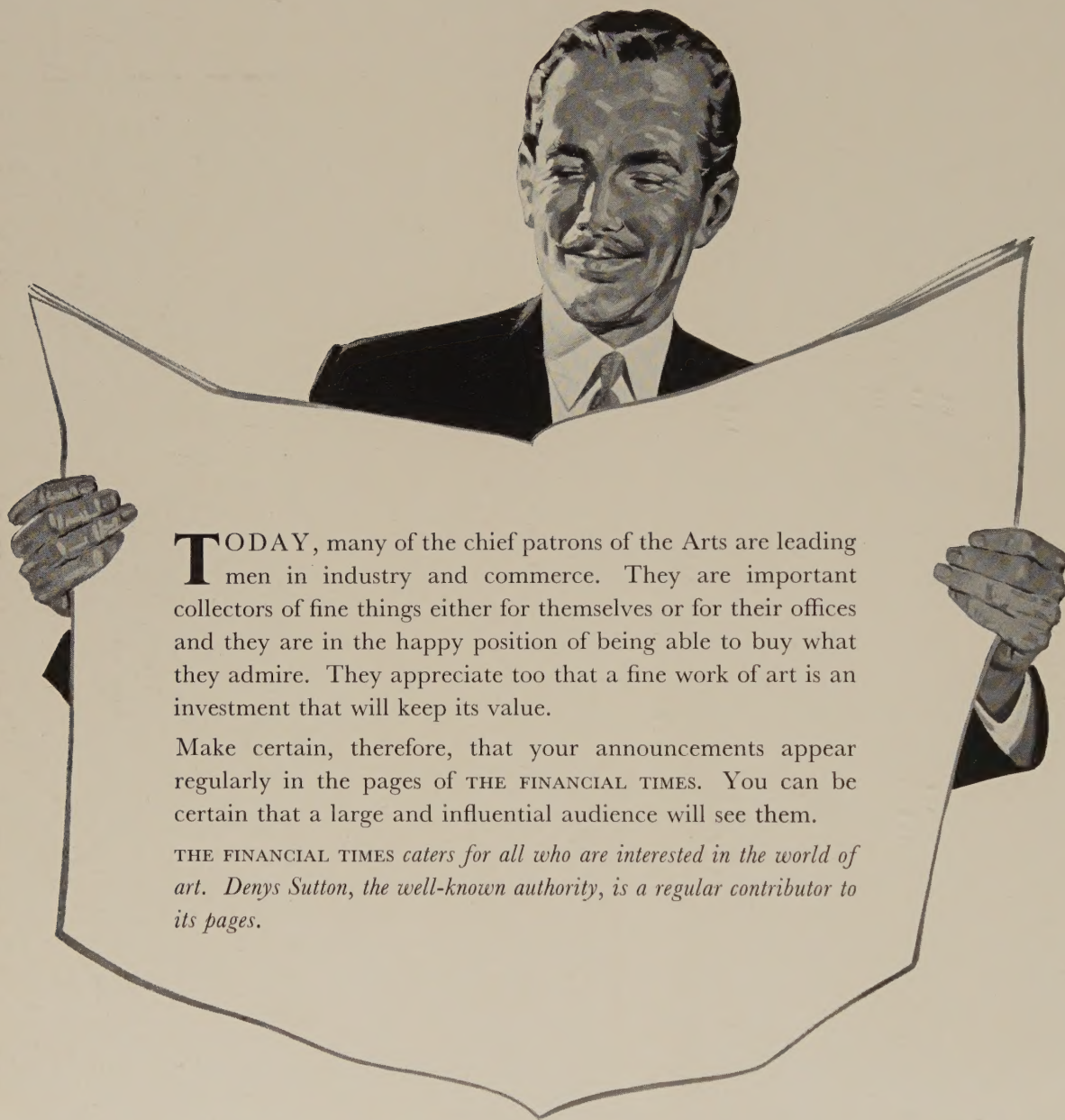


A & A Resource Center
U.I.C.C.

J. M. W. TURNER. *ADONIS DEPARTING FOR THE CHASE*. SIGNED, CANVAS, 59 × 47 INCHES. EXHIBITED ROYAL ACADEMY (1849 & 1887) AND GUILDHALL (1897). RECORDED BY FINBERG AND ARMSTRONG. FROM THE COLLECTION OF SIR W. CUTHBERT QUILTER, BART., M.P.

Included in a J. M. W. Turner Exhibition at Leggatt Brothers, 30 St. James's Street, London, S.W.1: October 15 to November 5.

Who are today's patrons?



TODAY, many of the chief patrons of the Arts are leading men in industry and commerce. They are important collectors of fine things either for themselves or for their offices and they are in the happy position of being able to buy what they admire. They appreciate too that a fine work of art is an investment that will keep its value.

Make certain, therefore, that your announcements appear regularly in the pages of **THE FINANCIAL TIMES**. You can be certain that a large and influential audience will see them.

THE FINANCIAL TIMES caters for all who are interested in the world of art. Denys Sutton, the well-known authority, is a regular contributor to its pages.

Connoisseurs who mean business for you — read

THE FINANCIAL TIMES

every day

SIDNEY HENSCHER, ADVERTISEMENT DIRECTOR, BRACKEN HOUSE, 10 CANNON STREET, LONDON, EC4

MARLBOROUGH

FINE ART LTD.

17-18 Old Bond Street, London W.1

OPENING EXHIBITION

at

THEIR NEW GALLERIES

39 Old Bond Street

October 4th

LOAN EXHIBITION

of

VAN GOGH SELF-PORTRAITS

and

Portraits of Van Gogh by
Gauguin and Toulouse Lautrec

*IN AID of The Central British Fund
for Jewish Relief and Rehabilitation*

Followed by two Loan Exhibitions

HENRY MOORE

Wood and Stone Carvings

ENGLAND AND THE ENGLISH
as seen by OSCAR KOKOSCHKA



Our NEW Galleries

THE CONNOISSEUR

WITH WHICH IS INCORPORATED INTERNATIONAL STUDIO

Trade Mark Registered in United States Patent Office

FOUNDED 1901

VOL. CXLVI. No. 587

SEPTEMBER 1960

EDITED BY L.G.G. RAMSEY

AMERICAN EDITOR: MALCOLM VAUGHAN

CONTENTS

	PAGE
TRIBUTE TO THE BRITISH ANTIQUE DEALER—13.	1
MILTON—I. NORTHAMPTONSHIRE HOME OF THE EARL AND COUNTESS FITZWILLIAM . . . JAMES LEES-MILNE	3
COSTUME IN CASTILE	J. L. NEVINSON 10
ARMS AND ARMOUR FROM SPAIN	CLAUDE BLAIR 16
THE PRESENT OF SPAIN. A SEVENTEENTH-CENTURY ROYAL GIFT	WILLIAM REID 21
ANTONIO TARSIA	HUGH HONOUR 27
AMERICAN SILVER COMES TO LONDON	30
THE CONNOISSEUR'S DIARY	32
SOUTHWARK (ALIAS LAMBETH) DELFTWARE AND THE POTTER, CHRISTIAN WILHELM: I. . . HUGH TAIT	36
INACCESSIBLE POUSSINS	43
A DILETTANTE IN ST. JAMES'S	DENYS SUTTON 46
ROUND ABOUT THE GALLERIES	ADRIAN BURY 53
BOOKS REVIEWED	55
BOOK PRODUCTION NOTES	RUARI MCLEAN 59
BOOKS RECEIVED	60
TURNER IN ST. JAMES'S STREET	63
INTERNATIONAL SALEROOM	64
ENGLISH FURNITURE IN AMERICA IN THE GEORGIAN PERIOD AND SOME HITHERTO UNPUBLISHED TRADING FIGURES	E. T. JOY 68
THE CONNOISSEUR IN AMERICA	MALCOLM VAUGHAN 74

ON COVER

ADONIS DEPARTING FOR THE CHASE BY J. M. W. TURNER
In a Turner Exhibition at Leggatt Brothers, 30 St. James's Street, London, S.W.1: October 15 to November 5.

COLOUR PLATES

THE BREAKFAST ROOM, MILTON, NORTHAMPTONSHIRE	2
THE WENTWORTH BEDROOM, MILTON, NORTHAMPTONSHIRE.	2
DETAIL OF THE BACK AND SHOULDERS OF THE PELLOTE OF FERNANDO DE LA CERDA: FERNANDO'S CAP (GORRO), AND SPURS: AND PANEL OF FIGURED GREEN SILK, WOVEN WITH THE DEVICE OF A CASTLE IN A HEART, FOUND AS A LOOSE PIECE IN THE TOMB OF ALFONSO VIII (d.1214), HUSBAND OF ELEANOR OF ENGLAND	11
BARGES ON THE SEINE	BY WILLIAM S. HORTON 61
<i>In the 'European Masters' Exhibition at the O'Hana Gallery, 13 Carlos Place, London, W.1.</i>	
ST. CATHERINE'S HILL, GUILDFORD (WATERCOLOUR)	BY J. M. W. TURNER 62
A VIEW OF THE LAKE OF LUCERNE, FROM FLUELEN (WATERCOLOUR)	BY J. M. W. TURNER 62
<i>Both in a Turner Exhibition at Leggatt Brothers, 30 St. James's Street, London, S.W.1: October 15 to November 5.</i>	

PUBLISHER

THE CONNOISSEUR is published eight times a year, in January, March, April, May, June, September, November and December, by the National Magazine Company Ltd., 28 and 30 Grosvenor Gardens, London, S.W.1, England. Editorial and Advertising—13-17 New Burlington Place, London, W.1. Business and Advertising Manager—V. F. Law.

NEW YORK OFFICES

Advertising Director for the U.S.A. Boleslaw Mastai, 21 East 57th Street, New York 22, N.Y. Telephone Eldorado 5-7395.
American Editor Malcolm Vaughan, 572 Madison Avenue, New York 22, N.Y.
Circulation Office The Connoisseur, 250 West 55th Street, New York 19, N.Y. Telephone Plaza 7-5020.

CIRCULATION INFORMATION

Single copy price: \$2.00 per copy in the United States. Subscription prices: United States and possessions, and Canada, \$13.50 for one year, \$22.50 for two years. All other countries, \$16.50 for one year, \$28.50 for two years. Single copies may be obtained by sending your order, with remittance, to the New York Circulation Office. Subscription orders should be sent to the New York Circulation Office. Notify THE CONNOISSEUR, Subscription Dept., 250 West 55th Street, New York 19, N.Y., of any change of address, and give the old address as well as the new, with postal zone number, if any. Early consideration will be given to MSS. accompanied by suitable photographs. Although due care is taken, the proprietors do not accept responsibility for MSS. or photographs, which must be submitted at the owner's risk.
Entered as second-class matter at the Post Office at New York, N.Y., U.S.A. Printed in Great Britain.



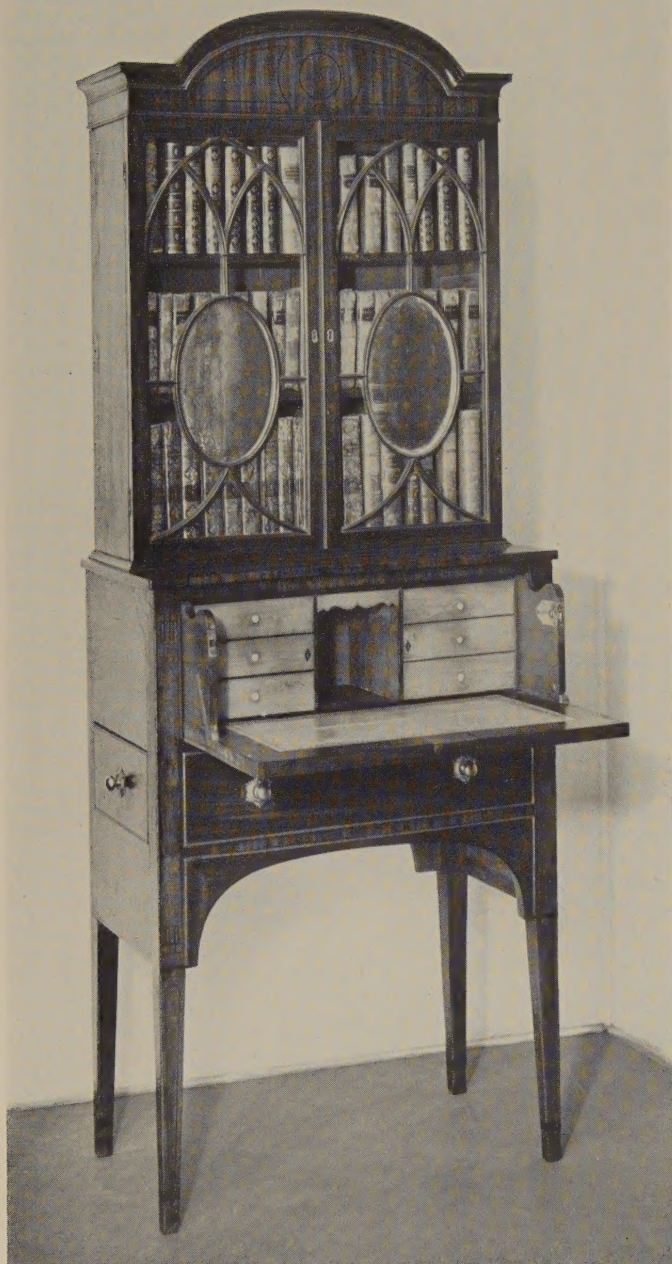
A superb pair of amethyst quartz columns with ormolu mounts surmounted by bronze and ormolu candelabra designed by Matthew Boulton. Overall height 77".



BY APPOINTMENT ANTIQUE DEALERS TO THE LATE QUEEN MARY

MALLET

MALLET & SON (ANTIQUES) LTD., 40 NEW BOND STREET, LONDON W.1
TELEPHONE MAYFAIR 4527 AND 6738/9



*A rare Regency mahogany Secrétaire Cabinet with satinwood interior fittings, circa 1800. The drawer front below the Secrétaire section is dummy, there being drawers on either side, the left hand one (seen in the photograph) being fitted for a wash basin and toilet requisites. This would suggest the reason for the mirror plates in the bookcase doors.
6 ft. 8 in. high. - 2 ft. 7 in. wide.*

DENYS WREY LTD.

Members of The British Antique Dealers Association

45 SLOANE STREET, LONDON S.W.1

Telephone: BELgravia 1813/4

PERIOD FURNITURE WORKS OF ART
EXPERT RESTORATION OF ANTIQUES

CREDIT FACILITIES are available if required

WE ARE ALWAYS ANXIOUS TO BUY FINE ENGLISH ANTIQUE FURNITURE

SPECIALIST IN EUROPEAN PERIOD CARPETS

AUBUSSON
SAVONNERIE
NEEDLEPOINT



Bessarabian carpets 2.50 m. x 3.50 m., rosewood medallion on black background, polychrome pattern.

CATAN

129 AVENUE DES CHAMPS-ELYSEES

PARIS

PHONE BAL 41-71



By Appointment to
Her Majesty The Queen
Silversmiths



By Appointment to
H.M. Queen Elizabeth
The Queen Mother
Jewellers and Silversmiths

CARRINGTON & CO., LTD.

ESTD. 1780

130 REGENT ST., LONDON, W.1

REGENT 3727



One of a Set of 4
good quality Sauce Boats
Weight 50 ounces
London, Date 1765
by William Sempel



One of a Set of 4 very fine
Sauce Tureens and Covers
 $6\frac{1}{4}$ inches $\times$ $4\frac{3}{4}$ inches
Weight 82 ounces
London, Date 1809
by Emes & Barnard

*A large selection of the finest Antique and Modern Silver
is always on view in our Showrooms*

WILLIAM WALTER (Antiques) LTD.

(Office on right hand of entrance to London Silver Vaults)

LONDON SILVER VAULTS, CHANCERY HOUSE, CHANCERY LANE

Telephone: Chancery 3248

LONDON W.C.2

Telegrams: Walter Silvavaults London



ANTIQUE SILVER



Fine Antique Silver Tray
bearing contemporary Arms

Date 1801

By John Wakelin and Robert
Garrard of London

Weight 115 oz.

Antique Silver Tea and Coffee
Service of graceful design

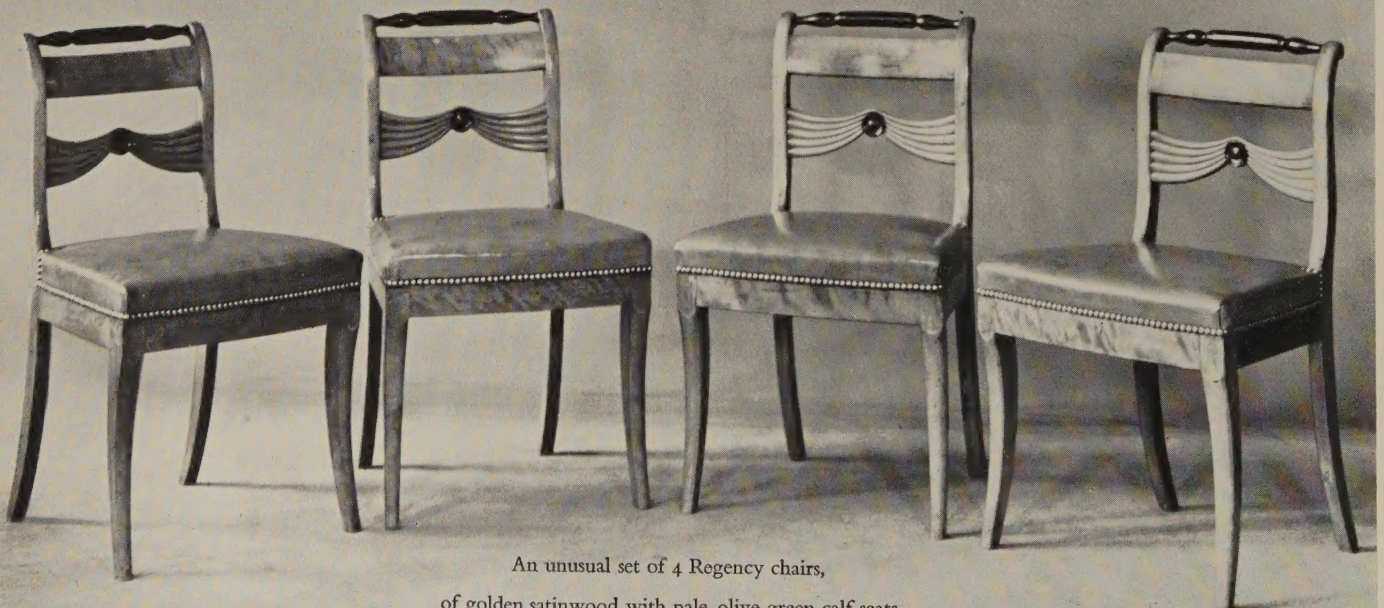
London 1799-1800

Weight 56 oz. 10 dwt.

PRIDES of LONDON LTD

Members of The British Antique Dealers' Association Ltd.

Tel: BELgravia 3080



An unusual set of 4 Regency chairs,
of golden satinwood with pale olive green calf seats

179/180 SLOANE STREET, S.W.1



BY APPOINTMENT
DEALERS IN ANTIQUE FURNITURE AND WORKS OF ART
TO THE LATE QUEEN MARY

M. HARRIS & SONS

ESTABLISHED 1868



A small late 18th Century English cut glass Chandelier for six lights.
Height 3 ft. 4 in. Spread 2 ft. 4 in.

44/52 NEW OXFORD STREET, LONDON W.C.1

Telephones: Museum 2121, 2122

Telegrams: Artisonne Phone London

THE LEFEVRE GALLERY



XIX and XX
CENTURY
FRENCH
PAINTINGS

Le Pont des Arts
Bernard BUFFET
32 x 51 inches

Telephone:
Mayfair 2250

30 BRUTON STREET

LONDON W.1

Cables:
Drawings, London

RICHARD GROSE Limited

✱

An unusually small Queen Anne Walnut
Writing Bureau of very good colour having
the original handles.

2 ft. 3 in. wide. Period circa 1710.

✱

8 EXHIBITION ROAD
SOUTH KENSINGTON, LONDON, S.W.7

Tel: KENSington 2128

Cables: Grosefolde, London



Asprey



By appointment to
H.M. the Queen
Silversmiths & Jewellers



George III Silver

Kettle, stand, lamp and triangular tray.

London: 1738

Maker: *F. Kandler*

Weight: 82.50 ozs.

ASPREY & CO LTD · 165/169 NEW BOND STREET · LONDON W1

LONDON

69 Upper Berkeley Street

Portman Square, W.1

Telephone: PADddington 6595

D. M. & P.
MANHEIM
Porcelain - Pottery - Enamels

*Members of The British Antique Dealers' Association Ltd.,
and Art and Antique Dealers' League of America*

NEW YORK

46 East 57th Street

New York City



RARE BOW PORCELAIN

Pair of brilliant Bow figures of the 'New May' Dancers. Dagger and anchor marked.

9¼ inches high.

Circa 1765.

* * *

Please Note

CHANGE OF ADDRESS

We have moved to more commodious premises at

69 Upper Berkeley Street

Portman Square, W.1

where we will be happy to welcome clients both old and new.

H. S. WELLBY



Pair Belgian candelabra
Mons, c. 1740
11 inches high, 51 ounces

16c Grafton Street, W.1

Telephone: Hyde Park 1597

Antique English and Continental Silver · Old Sheffield Plate

BOUQUETS

**Jean-Louis
Prévost**

The plates in this magnificent portfolio have been reproduced by craftsmen using the latest techniques in colour printing from Charles Louis Ruotte's engravings of Prévost's original water colours. Offering flower arrangements of the greatest sensitivity and botanical fidelity by this fine eighteenth century artist, they are ideally suited for the collector's library or the walls of a contemporary living room. 16 x 12 in. 63s.

MACDONALD

H. BLAIRMAN & SONS LTD.

23 GRAFTON STREET LONDON W.1.



A FINE CHIPPENDALE MIRROR
Height 5 ft. 8 in., width 3 ft. 4 in.

TELEPHONE HYDE PARK 0444

ESTABLISHED 1884

TELEGRAMS BLAIRTIQUE, PICCY, LONDON

Members of The British Antique Dealers' Association Ltd.



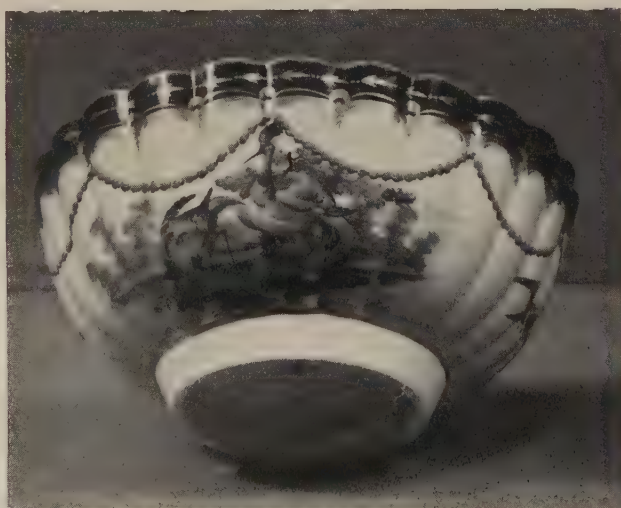
DIETZ EDZARD

Abels

STADTWALDGÜRTEL 32

COLOGNE

(Illustrated catalogue free on request)



Dr. WALL WORCESTER, c. 1770

Painted with exotic birds in brilliant enamels below turquoise and black husk festoons suspended from a blue and gilt border. Diameter 6½ inches.

Newman & Newman
(Antiques) Ltd.

Members of The British Antique Dealers Association

156 BROMPTON ROAD, LONDON, S.W.3

Cables: PORCELIQUE LONDON Telephones: KENSington 5272 & 3793

Unique Collection
of
EQUESTRIAN FIGURES
IN CHINA
By DORIS LINDNER

and

Permanent Exhibition of
DR. WALL WORCESTER
from the Perrins Museum

also

A display of Rich Modern
CHINA TABLEWARE

On view at Worcester House
30 Curzon Street, W.1

Open from 3rd June to 30th September 1960
Monday—Friday 10 a.m.—5 p.m.

THOMAS LUMLEY LTD.

3 BURY STREET, ST. JAMES'S
LONDON, S.W.1 WHITEHALL 4712



PAUL DE LAMERIE

DELOMOSNE & SON LIMITED

(Members of The British Antique Dealers' Association Ltd.)



**Old English and
Irish Glass**

OLD ENGLISH
AND
CONTINENTAL
CHINA

FURNITURE

NEEDLEWORK

Three rare 18th century
Toby Jugs, 'The Squire',
'Martha Gunn' and 'Hearty-
good-fellow' from a fine
collection recently pur-
chased which includes two
examples of 'The Thin Man',
a 'Man on Barrel', etc.

4 CAMPDEN HILL ROAD, KENSINGTON, W.8

Telephone: WEStern 1804

(Two minutes from High St. Station)

Cablegrams: DELOMOSNE, LONDON

CHARLES WOOLLETT & SON

(Members of The B.A.D.A. Ltd.)



*Very Fine Miniature by SAMUEL COOPER. Signed and dated 1647.
Depicting a Gentleman in Armour. Contained in a very beautiful
contemporary Gold and Blue enamelled locket frame. 2 inches.*

From The Collection of The Rt. Hon. The Countess of Halifax

59/61 WIGMORE STREET, LONDON, W.1

Established 1889

Phone: Welbeck 8664



W. Wingate & Johnston Ltd

Established 1815

Head office:

91-93 CHARTERHOUSE STREET, LONDON, E.C.1

also at: LIVERPOOL - MANCHESTER
SOUTHAMPTON - BELFAST - PARIS
NEWCASTLE - GLASGOW - TORONTO
NEW YORK - MONTREAL - ETC.

Packers - Shippers - Insurers
Custombrokers - Travel Agents

AGNEW



GIROLAMO MAZZOLA-BEDOLI

(c. 1500 – 1569)

ST. JEROME

Panel 19½ × 16½ inches

Now on show in our annual Exhibition of pictures by
Old Masters at under £200

THOS. AGNEW & SONS LTD.

43 Old Bond Street and 3 Albemarle Street

London, W.1

Telephones: HYDE PARK 9188 and 9189

WOOLLEY & WALLIS

The Major Contents of
HURDCOTT HOUSE, S. WILTS.

By AUCTION - September 15th & 16th



LOUIS XVI Set of 4 Chairs and small Settee, in Beauvais Tapestry. Important *COMMODE*, in manner of G. BENEMAN, and other French and English Georgian Furniture.

Catalogues 5/- (4 plates), Woolley & Wallis, The Castle Auction Mart, Salisbury, England. Tel: 2491

For Sale

IMPORTANT COLLECTION OF BRETON FURNITURE & PANELS OF 17th & 18th CENTURIES

The Collection, which has been assembled during the past fifty years from many old manors and farmhouses throughout Brittany, consists of some forty pieces including :

Armoires; Bahuts; Devants d'Armoire, de Coffre et de Lit Clos; Côte de Lit Clos et Panneaux.

Full particulars from: Colonel A. P. HODGES,
16a Cadogan Square, London, S.W.1, England.



(No. 61) Front of Chest - 17th - 18th century.



(No. 21) Front of Chest - 18th century.



(No. 29) Front of Chest - 17th century.

TESSIERS

LTD.

ANTIQUE SILVER, JEWELS AND OBJETS D'ART



18th Century Continental gold and enamel Snuff Boxes

26 NEW BOND STREET

LONDON, W.1

Telegrams: Tessierite, Wesdo, London

Telephone: Mayfair 0458

BIGGINS GALLERY

PAINTINGS · BOOKS · LITHOGRAPHS

MODERN MASTERS



ALFRED SISLEY

BORDS DU LOING

20 $\frac{1}{4}$ × 11 $\frac{1}{4}$ inches

30 Old Bond Street, London, W. 1

HYDE PARK 0795

WALTER H. WILLSON LTD.



London 1660
Maker 'WC'
8 $\frac{1}{4}$ inches across handles

NEW SILVER SPOONS AND FORKS

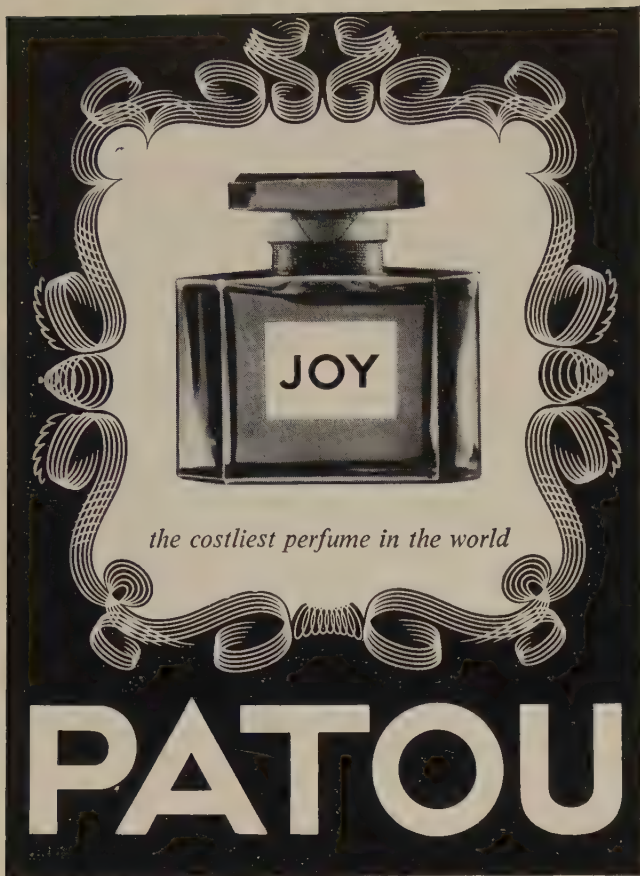
On application we shall be pleased to send particulars of our
hand-forged services in traditional English patterns

15 KING STREET • ST. JAMES'S • LONDON S.W.1

WHITEHALL 6463

904 North Michigan Avenue, Chicago, Ill., U.S.A.

AURIFABRO • PICCY • LONDON



the costliest perfume in the world

PATOU

$\frac{1}{4}$ oz. £5.0.0 $\frac{1}{2}$ oz. £8.8.0 1 oz. £13.0.0 2 oz. £22.0.0 4 oz. £38.0.0

A. FREDERICKS (CHELSEA) LTD

265-267 Fulham Road
London SW₃

Flaxman 2188



*Wish to Purchase
Eighteenth Century English Furniture
for the Home and Export Markets*



Antique Silver

HICKLENTON & PHILLIPS
90 CHEAPSIDE, LONDON, E.C.2

Telephone: MET 8441

ARTHUR CHURCHILL LTD

ANTIQUe GLASS SPECIALISTS



Goblet, 7½ inches, ogee bowl, engraved Portrait Bust; on reverse, Royal Prussian Arms and 'SUCCESS TO THE KING OF PRUSSIA'; opaque white twist stem. C. 1760.

22-32 Harrow Road, London, W.2



*An elegant Adam period
Chimneypiece of superb
quality of Statuary
and Genoa green marbles*

LENGTH OF SHELF . 6' 3"
TOTAL HEIGHT . 4' 11½"
OPENING WIDTH . 4' 0"
OPENING HEIGHT . 3' 8"



T. CROWTHER & SON

T. CROWTHER & SON, LTD.

282 NORTH END ROAD, FULHAM, LONDON, S.W.6

Telephone: FULham 1375-7 Cable Address: ANTIQUITY, LONDON

Please note: We close on Saturdays at 1 p.m.

LONDON
18 Leather Lane E.C.1
Holborn 4633

I. FREEMAN & SON LTD.

NEW YORK
12 East 52nd Street
Plaza 9-6900

From our Selection of Silver by
PAUL STORR

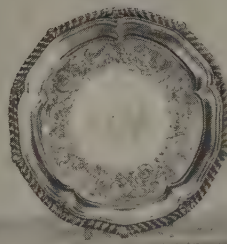
Collections or single items purchased



Tea Pot,
London 1797
18 oz. 5 dwt.



A Salt, London 1822
12 ounces.



Salver,
8½ inches diameter
London 1816. 18 oz.

Cruet, London 1800
40 oz. 18 dwt.



Salver, 10 inches diameter
London 1814. 22 oz. 18 dwt.



Pair Salts and liners,
London 1812. 23 oz. 12 dwt.



Coffee pot on stand and lamp,
London 1824. 70 oz.

BIGGS of MAIDENHEAD

TEL. (3 LINES)
223, 963-964

Members of The British Antique Dealers' Association Ltd.

ESTABLISHED 1866

Open all day on
Saturdays

Fine 18th Century
Satinwood Secrétaire
Bookcase of ex-
ceptional quality.
Height 8 ft. 9 in.
Width 4 ft.
Depth 2 ft.

26, 28, 30, 32
HIGH STREET
MAIDENHEAD
BERKSHIRE

*Six Showrooms of Antique
Furniture and Silver*



DUITS

1 T D.

*Finest examples
of
17th century Dutch Masters*



6 DUKE STREET
ST. JAMES'S, LONDON, S.W. 1

Telephone: Whitehall 7440



PAIR OF ST. CLOUD COLOURED AND ENAMELLED FIGURES

Figures from this factory are scarce. This pair is unique and unregistered. The delayed action between the two figures is amusing and unusual; the Scholar with a yellow covered book, and hair drawn into a queue, awaits his tricorne hat to be brushed before returning to college. The subject is taken from a picture by Chardin.

The Maid wears a mob cap, a flounced dress adorned with enamel colours, with flowering branches and insects, black neckband and shoes.

MONTAGUE MARCUSSEN
LTD

98 CRAWFORD STREET, LONDON, W.1

Paddington 3051



H. R. CRESNER

Formerly Director, MITCHELL GALLERIES, Ltd.

42 ST. JAMES'S PLACE
ST. JAMES'S STREET
LONDON, S.W.1

Phone: Grosvenor 1966

Cables: 'Bertres, London'

LES PETITS BUCHERONS

by

NICOLAS FRANÇOIS OCTAVE TASSAERT

Signed and dated 1854

Canvas size 22 × 18½ inches

One of the most exquisitely painted examples
of this celebrated artist's work

19th-century Landscape and Figure Subjects always on view

Valuations for Probate and Insurance

The Royal Borough of Kensington Antique Dealers' Association's



NINTH ANNUAL KENSINGTON ANTIQUES FAIR

PATRON: MRS. JOHN HAY WHITNEY

KENSINGTON TOWN HALL

August 24th — September 8th 1960

Daily 11 a.m. to 8 p.m.
(excluding Sunday)

Admission 2/6 Opening day 5/- Season Ticket 10/-

Promoted by Kensington Antique Dealers Ltd.

ALL EXHIBITS WILL BE FOR SALE

Information: Chairman: GORDON HAND, 18 Chepstow Corner, Westbourne Grove, W.2
Telephones: BAYswater 0322 and 2988. (During the fair—WESTern 5682 and 5763)

N. BLOOM & SON LTD

15 NORTON FOLGATE, BISHOPSGATE
LONDON E.1 PHONE: BIS. 1587

ESTABLISHED IN THE CITY FOR NEARLY FIFTY YEARS



JAMES I FLAGON AND COVER

LONDON 1635

MAKERS MARK R.C. PHEON BELOW

height $11\frac{1}{2}$ inches, weight 42 ounces



THE House of Perez *offers*



KAZAK Prayer Rug from the Caucasus. Size
4 ft. 6 in. by 3 ft. 4 in. Ref. No. 49476.
Price £115

Available at time of going to press.

*Internationally
Famous for Fine Carpets*

THE House of Perez

Member of the B.A.D.A.

112 and 168 BROMPTON ROAD
LONDON, S.W.3

Telephones: KENSington 9878, 9774 & 1917 (112 only)

Also GLASGOW, BRISTOL & AMSTERDAM

LONDON

43 Museum Street
W.C.1
HOLborn 2712

S. J. SHRUBSOLE

LTD.

New York Antique & Art Dealers' Association

NEW YORK

104 East 57th Street
New York City
Plaza 3-8920



ANTIQUE SILVER



Fine George I Coffee Pot, 8½ inches high, date 1722, by Nathaniel Gulliver

George I Sugar Bowl by John Edwards, London 1725

George II Pitcher Cream Jug, London 1743, by Phillip Goddard

*Our varied stock is
always of interest
to the discriminating
buyer*

*London Showroom one minute
from the British Museum*



GREGORY & CO.

(BRUTON STREET) LTD.

ESTABLISHED 1823

27 BRUTON ST., BERKELEY SQUARE
LONDON, W.1

TELEPHONES:
MAYFAIR 2608/9, 0
MAYFAIR 2066

TELEGRAMS:
GREGCO, WESDO
LONDON

ANTIQUES	BUILDING
FURNITURE	ELECTRICAL WORKS
UPHOLSTERY	DECORATIONS
CURTAINS	HEATING
CARPETS	VALUATIONS

One of a pair of carved and gilt
Chippendale Girandoles. Circa 1770.

Overall height 3 ft. 7 in.
Overall width 1 ft. 5 in.

RAYNER MACCONNAL



Size 31 × 42 inches

A superb painting
in virtually mint condition
by
JAN (VELVET) BRUEGHEL
1568–1625

Carved frame

19 DUKE STREET, ST. JAMES'S, LONDON S.W.1

Telephone: Whitehall 3395



BY APPOINTMENT
TO H.M. QUEEN ELIZABETH
THE QUEEN MOTHER
FINE ART DEALERS

PARTNERS:
OSCAR E. JOHNSON
H. F. J. LEGGATT
A. E. FRANCIS
P. A. B. JOHNSON



BY APPOINTMENT
TO THE LATE
QUEEN MARY
FINE ART DEALERS



Richmond Terrace, Surrey (circa 1836) by J. M. W. TURNER, R.A. (1775-1851)

Watercolour $11\frac{1}{2} \times 17\frac{1}{2}$ inches

From the Novar Collection and the Munro Collection

Engraved by J. T. Willmore, 1838, 'England and Wales': Recorded Sir Walter Armstrong's 'Turner' page 273

Included in the

AUTUMN EXHIBITION

of the works of

J. M. W. TURNER, R.A.

from October 15th to November 5th

LEGGATT BROTHERS

ESTABLISHED 1820

30 ST. JAMES'S STREET, LONDON, S.W.1

Telephones: Whitehall 3772 and 3252

Cables: Leggabros, Piccy, London



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



BY APPOINTMENT
ANTIQUE DEALER
TO THE LATE
QUEEN MARY

*Rare English and Continental Silver, Miniatures.
Antique Jewels, Fine Snuff-Boxes*



Pair of XVII Century German part gilt Candlesticks
finely chased fruit, leaves, etc.
by JOHANNES MITTNACHT
Augsburg, c. 1680. Height 10 inches

An example from our Collection of Early German Silver

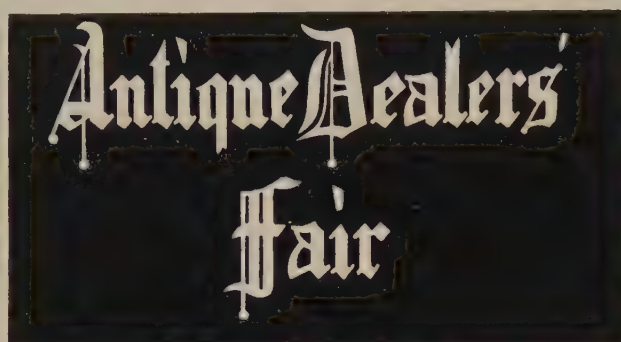
*113 New Bond Street,
London, W.1.*

*Valuations for Probate,
Insurance and Division.*

Telephone: MAYfair 6261 & 6262



THE TENTH NORTHERN



THE ROYAL HALL HARROGATE

THURSDAY 25th AUGUST until
THURSDAY 1st SEPTEMBER 1960

will be opened by

Sir Philip Hendy

Director of the National Gallery

at 2.30 p.m. on Thursday August 25th

ALL ARTICLES ARE FOR SALE
AND THOSE SOLD WILL BE
REPLACED DAILY BY FRESH ITEMS

Open daily from 11 a.m. until 7 p.m. excepting
Thursday August 25th and Tuesday August 30th
when the Fair will remain open until 9.30 p.m.

The Fair will not be open on Sunday August 28th

ADMISSION

First day Five Shillings Other days Three Shillings



STAND No. 4, Northern Antique Dealers' Fair

**J. & W.
TWEED**

408-410

LEEDS ROAD
BRADFORD 3

Tel. 23223

*An early George II
walnut and gilt gesso
mirror, with fine
burr veneers and
original gilding
57 x 30 inches*

HENRY SPENCER & SONS

ESTABLISHED 1840

Eric C. Spencer, M.B.E., M.A. (Cantab), F.R.I.C.S., F.A.I.
Rupert W. Spencer, M.A. (Cantab), F.A.I.
H. Michael Spencer, F.R.I.C.S., F.A.I.
L. M. Seymour. W. E. Peck, F.A.I. Harry C. P. Spencer

of RETFORD, Nottinghamshire

Sales by Auction
of the Contents of Mansions and Country Houses

Sales of Landed Estates and Properties

20 The Square, RETFORD, Notts.
Telephone: 531-2

4 Paradise Street, SHEFFIELD 1
Telephone: 25206 (2 lines)

91 Bridge Street, WORKSOP, Notts.
Telephone: 3347-8

VALUATIONS FOR ALL PURPOSES



A pair of Dutch river scenes

by

H. KOEKKOEK (Signed)

(1815-1882)

Panel size $8\frac{1}{2} \times 11\frac{1}{2}$ inches (22 × 29 cm.)

Framed size $12\frac{1}{2} \times 15\frac{1}{2}$ inches (32 × 39 cm.)



*The Church of
St-Jacques at Gand*

by

P. F. de NOTER (Signed)

(1779-1843)

Panel size $18 \times 14\frac{1}{2}$ inches

(46 × 37 cm.)

Framed size $23\frac{1}{4} \times 20\frac{1}{4}$ inches

(60 × 51 cm.)

Exhibiting at the Northern Antique Dealers' Fair, Harrogate, Aug. 25 - Sept. 1

M. NEWMAN LTD

Established 1870

Members of The British Antique Dealers' Association Ltd.

43a Duke Street, St. James's, and 1/3 Ryder Street, London, S.W.1

Telephone: WHItehall 6068/9

Telegraphic Address: NEWPIC, PICCY, LONDON

QUINNEYS LTD.

WALTER NEEDHAM

Telephone:
Chester 22836
and 23632
Cable Address:
'Needinc', Chester

CHARLES I GALLERIES
and ST. MICHAEL'S RECTORY
49-61 BRIDGE STREET ROW
CHESTER



Fine set of
eight single and two arm
HEPPLEWHITE chairs

Fine quality carving
and patination



Exhibiting at
TENTH NORTHERN
ANTIQUES FAIR
Harrogate

We are exhibiting at the
Northern Antique Dealers' Fair, Harrogate
August 25th - September 1st, 1960

MEMBERS OF THE BRITISH ANTIQUE
DEALERS' ASSOCIATION LTD.

ESTABLISHED 1893

James R.
Ogden
& Sons Ltd.
of London & Harrogate

ANTIQUE SILVER

PAIR OF SAUCEBOATS
London 1773

PEPPER CASTER
London 1752

DRUM MUSTARD POT
London 1823

MINIATURE INKSTAND, Silver Gilt
London 1793

SNUFF BOX
1813

Two addresses only

38 JAMES STREET, HARROGATE
42 DUKE STREET, ST. JAMES'S, S.W.1





On The River Yare

by

J. B. LADBROOKE

(1803-1879)

Canvas 40 × 56 inches

RAYNER MACCONNAL

19 DUKE STREET, ST. JAMES'S, LONDON S.W.1

Telephone: Whitehall 3395

Exhibiting at the TENTH NORTHERN ANTIQUES FAIR, HARROGATE

LEGER GALLERIES

ESTABLISHED 1892

(J. LEGER & SON)

HYDE PARK 2679



Oil Painting on Canvas

24 × 30 inches

by **JORIS VAN SON**

1623-1667

Exhibiting at the
Antique Dealers' Fair

STANDS Nos. 26 and 27

HARROGATE

*We desire to
purchase paintings,
water-colours
by old and modern
masters*

13 OLD BOND STREET, LONDON, W.1

BRUSSELS, 13 RUE DE LA RÉGENCE

CHARLES LUMB & SONS, LTD.

**34 MONTPELLIER PARADE
HARROGATE**

Telephone : 3776

Chippendale mahogany centre table
of superb quality and patination, in
immaculate condition. *Circa 1765.*

Exhibiting at the
Northern Antique Dealers' Fair
Royal Hall, Harrogate
August 25 - September 1



Member of
The B.A.D.A. Ltd

W. WADDINGHAM
99 Mount Street, London, W.1

Telephone: Grosvenor 2411

and at

10 Royal Parade, Harrogate

Telephone: 5797

Established over 40 years

GIUSEPPE MARIA CRESPI

(Bologna. 1665-1747)

**The Last Rite Administered
to Victims of the Plague**
Canvas 19 × 27 inches



Below:
A fine set of six Hepplewhite carved white
and gilt Armchairs in the French taste



BERT CROWTHER

(SYON LODGE) LTD.

SYON LODGE • BUSCH CORNER • ISLEWORTH • MIDDLESEX

TELEPHONE: ISLEWORTH 7978 AND 7979

The World's Largest. Antique Dealers

PANELLED ROOMS • MANTELPieces • WROUGHT IRONWORK • GARDEN ORNAMENTS • FURNITURE



SUPERB 18th-CENTURY WROUGHT IRON ENTRANCE. OVERALL WIDTH 23 ft. 3 in., OVERALL HEIGHT 20 ft.

"In our end might well be our beginning. We would indeed be happy to have begun this long tour with the famous establishment of Bert Crowther (Syon Lodge), Ltd.; certainly no call in the foregoing pages could be more enjoyable than this one. Go out of London on the Slough road and fork left to Brentford, passing through that township till the road widens and the great walls of Syon Lodge are on the left. A small door in these walls leads to an antique wonderland, and like Alice you may have difficulty in believing your eyes. But Alice was dreaming; what we write of is real. This is an abode of choice goods in staggering profusion.

"The stock must be thought of primarily in terms of the garden, the hearth and the architectural. Garden ornaments come first: statues, lead tanks, sundials, fountains, pillars, figures, wellheads, vases, urns . . . Crowther's stock of these garden ornaments must be unsurpassed in this country. Then there are always countless mantelpieces in stock; while there is period panelling enough to transform the Albert Hall! And of course there are many, many rooms filled with fine antique furniture and other works of art. All in all it adds up to ten acres of antiques!

"The present proprietor is the fourth generation of the family to run the business (and is the fourth of that name), and he runs it on the same lines and adheres to the same policy as his forbears. (If, by the way, you have garden ornaments of quality to dispose of, drop him a line with mention of us; he will be very pleased to hear from you and will probably make you a generous offer.) This is antique dealing on a grand scale, and with a touch of magic about it. You must go to Crowther's. More than a shopping expedition, a visit to this wonderful place is an experience you will treasure always."

with acknowledgments to ANTIQUES YEARBOOK 1960-61



CONNOISSEUR REGISTER

FOR SALE: Among pieces of fine 18th century English porcelain are a Dr. Wall Worcester double leaf dish, painted with dishevelled birds by Giles (Marshall plate 5A); 'Blind Earl' dish; apple green cup and saucer with English flowers and Chelsea leaf dish, green border, fruit decoration, red anchor mark. *Photographs available* or may be seen in London. Box No: 7165.

PRINTING and Designing by Master Craftsmen at no extra cost for those who appreciate good work. For anything from business cards to catalogues consult THE BLADO PRESS, 171 Strand, London, W.C.2 Temple Bar 2545.

DUNNINGS ANTIQUES, M.B.A.D.A., Specialists in purchasing and selling Ships' Figureheads; Hour glasses; Sundials; Globes; Pistols; Lanterns; dated Metalwork; unusual Carvings. *Holywell Hill, St. Albans* 51065.

GARRARD & CO. LTD., Crown Jewellers, are particularly interested to purchase Table Silver such as Tea and Coffee Services, Trays, Waiters, Dishes, Spoons and Forks, Candlesticks, Candelabra etc. Also all types of Antique Silver and Antique Jewellery. Send pieces to 112 Regent Street, London, W.1 or ring Regent 3021, and arrange for an experienced valuer to call. Personal visits also welcome to London showrooms.

BEARNES' SALEROOMS, Warren Road, Torquay (telephone 22309) attract principal Buyers from London, etc. We are pleased to advise West country owners re sale of Antiques, Pictures, Silver, etc. (Estate Agency Depts: Torquay 22126, Paignton 58296.)

YE OLDE TYMES 27 High Street, Clacton-on-Sea. Comprehensive stock of Antique Furniture, Jewellery, Silver, Plate and China. Personal visits invited; Trade enquiries welcomed. Telephone: Clacton 800.

WANTED: Private collector desires Indo-Portuguese furniture or any Indian works of art, embroidery, etc. Box No: 7166.

IRON DUKE bronze bust 1853; also Oils of favourite Groom; and Byron, Sir Robert Peel. For Sale. Box No: 7167.

FOR SALE: Year duration Longcase striking Clock by Murray, Gosport. Full particulars AMY, Stratford St. Mary, Colchester. Dedham 2184.

The Finest commercial photography comes from Wallace Heaton Ltd., 127 New Bond Street, London, W.1.

The Advertiser wishes to take up a Directorship and to invest £2,000 - £3,000 in a small good class Antique Shop between Oxford and Maidenhead, via Thames Valley. Apply Box No: 7168.

WANTED: Antique Watches. All types. Need not be in running condition. Write Box No: 7169.

Haddonfield, New Jersey: **SANSKI GALLERY**, 50 Tanner Village. Fine early American and European paintings, drawings and sculpture bought, sold, restored.

ANTIQUES—Archaeological and ecclesiastical objects, arms and armour, Canadian Indian relics, primitive art, miniature paintings, chess sets, unique jewellery, jades and ivories, Greek and Roman coins. On exhibition and for sale at PETIT MUSÉE, 2035 Peel Street, Montreal, Canada. Telephone: Av. 8-3434.

CHESS SETS WANTED: Private collector desires to purchase sets of unusual interest. Robert Bloch, 68 Heather Avenue, San Francisco 18, California.

WANTED: Suits armour, guns, swords, cannon, weapons of any type, oak-panelling. J. MULRANEY, 293 Sunrise Highway, Lynbrook, New York.

AUTOGRAPHS WANTED: Top cash prices paid for original letters and documents of famous persons. Charles C. Hamilton Autographs, Inc., 25 East 53rd Street, New York 22, New York. EL 5-3464-5-6.

WANTED: Russian Enamel Pieces. Write A. E. Turcone, 298 Broadway, Providence, R.I., U.S.A.

VANDIJCK: Portrait Isabel Van Assche. 12,300 guineas. Write: de BESTERFELD-EPAUX (Aisne) France.

WANTED: an 18th Century musical longcase Clock. Full particulars and price to: Box No. 7170.

BINDERS for your Connoisseurs! And you can do it yourself. Two Binders take a year's issues. Strongly made, they are of red leather-cloth, with rounded corners, the name *The Connoisseur* gold-blocked on the spine. Price each 16s. 6d. (\$2.39) inclusive of postage, packing and insurance. Extra blocking on the spine 'January to June 19...' 'June to December 19...' costs an additional 1s. 3d. (17 cents) per binder. Order from *The Belgrave Library*, 22 Armoury Way, London, S.W.18.

Register advertisements are \$2.00 for 15 words (minimum), and thereafter 10 cents per word, which must be prepaid and mailed to THE CONNOISSEUR, 21 EAST 57th STREET, NEW YORK 22, N.Y. Addresses or Box Numbers must be inserted, and replies to the latter should be clearly marked with the Box Number. The Proprietors of The Connoisseur accept no responsibility for any sales effected.

LENNOXLOVE · HADDINGTON, EAST LOTHIAN

(One mile south of Haddington on Road B.6369)

HOUSE and GARDENS open to the public Saturdays and Sundays in June also Whit weekend 4th to 6th June and daily from 1st July to 30th September. (Parties of guaranteed numbers, by previous arrangement, special times and rates. Home Baked Teas to order). On view 14th Century Keep and Dungeons with 17th Century House adjoining. Death Mask of Mary, Queen of Scots. Furniture given to La Belle Stewart by Charles II. Family Portraits by Raeburn and Van Dyck. Admission to House and Gardens 2-5-2/6d. Children 1/6d. Teas 2/-.

Apply: Factor, Lennoxlove Estate Office.

Telephone Haddington 3120

P. H. GILLINGHAM

M.B.A.D.A. Ltd.

Antiques and Works of Art

LARGEST STOCK IN THE SOUTH OF ENGLAND

Speciality: Old English Cottage Furnishing

8 CHERTSEY STREET

GUILDFORD

Telephone: 5750

'LYNDHURST' LONDON ROAD

GUILDFORD

Telephone: 61952

William R. Drown

Old Masters

45 Dover Street, London W1

Hyde Park 4711

HIGHEST PRICES PAID FOR COINS AND MEDALS

especially for collections. 10th Edition Catalogue of English Coins, 9/3. Specimen Bulletin 6d.

B. A. SEABY LTD., 65 Great Portland Street, London, W.1

DORSET GALLERIES

J. A. FREDERICKS

(Member of The British Antique Dealers Association)

WISHES TO PURCHASE
OLD ENGLISH FURNITURE

49 DORSET STREET, BAKER STREET, LONDON, W.1

Welbeck 8934

C. & D. O'DONOGHUE

Member of The British Antique Dealers' Association Ltd.

FINE STOCK OF ENGLISH CHINA

12 Victoria Parade, TORQUAY, Devon

Telephone: 3567

JACQUES ROUAULT GALLERIES

(INCORPORATING de FRESNES OF AYRSHIRE)

ANTIQUES and OBJETS D'ART

INTERIOR DECORATION

FINE FABRICS

SEVENTEENTH CENTURY

OAK FURNITURE

CESSNOCK CASTLE

GALSTON

AYRSHIRE

Galston 314

EXPORTERS

Trade enquiries invited

ANTIQUE SILVER FROM IRELAND



Antique Silver Coffee Pot by William Fawdrey, London 1706-7. Queen Anne. The octagonal design of the whole is complemented by a hinged and stepped finial. Weight 25 ounces. Extreme height 10 inches.



Very fine Irish Provincial Antique Silver Coffee Pot by George Hodder, Cork, circa 1730-40. George II. A detachable finial surmounts the low domed cover. Weight 33 ounces. Extreme height 10 inches.



Antique Silver Strawberry Dish and Bowl by David King, Dublin 1719-20. George I. The decoration is a simple moulded rim. Each is perfectly hall-marked. Height of Bowl 3½ inches. Diameter 6½ inches. Weight 13 ounces. Height of Dish 1½ inches. Diameter 9 inches. Weight 14 ounces.



A very beautiful Bowl by Anthony Nelme, London 1709-10 bearing the Contemporary Royal Arms of Queen Anne and her Cypher. Weight 21½ ounces. Height 4 inches. Diameter 9 inches.



Antique Silver Punch Bowl by William Williamson, Dublin 1741. George II. Perfect hall-marks. Weight 37½ ounces. Height 6 inches. Diameter 10 inches.

LOUIS WINE Ltd.

Fine Art Dealers, Jewellers and Silversmiths

31 & 32 GRAFTON STREET, DUBLIN

Established 1840

Tel: Dublin 73865



FRANK PARTRIDGE & SONS LTD

144-146 NEW BOND STREET
LONDON, W.1

Telephone: Mayfair 0834-5

*A fine English 18th century Chimneypiece in pinewood.
Height 4 ft. 0 $\frac{3}{4}$ inches. Width 4 ft. 9 $\frac{1}{4}$ inches.
Depth of shelf 6 $\frac{1}{2}$ inches.*



MARTIN & CO. Ltd. OF CHELTENHAM

GOLDSMITHS AND SILVERSMITHS
since 1806

Telephone CHELTENHAM 2821



Pair George III Silver Candlesticks
Made in Birmingham in 1787
by MATTHEW BOULTON

George III Silver Tea Caddy on stand
Made in London in 1786
by ANDREW FOGELBERG and STEPHEN GILBERT

Promenade
CHELTENHAM

O'HANA GALLERY

13 CARLOS PLACE, GROSVENOR SQUARE, W.1

Grosvenor 1562



Femme à la Lampe, c. 1905

Oil on canvas: $17\frac{1}{2} \times 23\frac{1}{2}$ inches

Pierre BONNARD

SUMMER EXHIBITION OF PAINTINGS AND
SCULPTURE FROM THE 19th & 20th CENTURIES



BRACHER & SYDENHAM



A fine Pair of Beer Jugs in Old
Sheffield Plate, *Circa* 1810.

Height: 11 inches.

*Engraved with the Arms of Dunbar
of Mochrum quartering Randolph.*

Established: 1790

Telephone: 53724

QUEEN VICTORIA STREET, READING, BERKS.

KNOEDLER

Established 1846

Old and Contemporary Masters

LONDON

34 St. James's Street
S.W. 1

NEW YORK

14 East 57th Street
N.Y. 22

PARIS

22 Rue des Capucines
2^e

STEPHEN MOORE LTD.

MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION LTD.



An unusually small and very fine gilt console table of the William Kent period, with black and gold marble top. Height 2 ft. 7 $\frac{3}{4}$ in. Width 2 ft. 10 $\frac{1}{2}$ in. Depth 1 ft. 10 $\frac{1}{4}$ in.

CASTLE PLACE, LEWES, SUSSEX

and at

103 HIGH STREET, LEWES

Open all day on Saturdays

Tel: 258



*Important George II
carved and gilt
wall Mirror
Height 4' 6"*

Valuations for Insurance and Probate

MAPLE & CO. LTD
TOTTENHAM COURT ROAD
LONDON W.1 (Tel: EUS 7000)

M734



RESTORATION AND CONSERVATION OF THE ANTIQUE

Restorers to the Leading Museums

BRONZES • CERAMICS • ENAMELS
IVORIES • JADES • MARBLES
TORTOISESHELL • MOTHER-OF-PEARL
SNUFFS • ORMOLU • BUHL
OBJETS D'ART • FURNITURE • ETC.

G. GARBE

FOUNDED 1770

23 CHARLOTTE STREET
LONDON, W.1

Telephone: MUSEUM 1268

THE WORLD'S GREATEST BOOKSHOP

FOYLES
★ ★ FOR BOOKS ★ ★

FAMED CENTRE FOR

Art Books

*Foyles have departments for Gramophone Records,
Stationery, Music, Handicraft Tools and Materials,
Magazine Subscriptions, Foreign Stamps*

119-125 CHARING CROSS RD. LONDON WC2

Gerrard 5660 (20 lines) ★ Open 9-6 (incl. Sats.)

Nearest station: Tottenham Court Road

Antique Silver

Sheffield Plate

Antique Jewellery

**HARRY
CHERNACK**

of Edinburgh

85 ROSE STREET • PHONE CAL 3038

Member of The British Antique Dealers Association

PS

Regardless of size or complexity
you can rely on P & S to pack and
forward to all parts of the world.
Promptly and Safely.

Pitt & Scott
Limited

1/3 St. Paul's Churchyard, London
E.C.4

Telephone: City 6474

*Household removals to all parts of
the world. Storage facilities at
London, Liverpool, Glasgow and
Paris.*

THE CONNOISSEUR YEAR BOOK FOR 1961



OUT NOVEMBER 1960

Price 30s. per copy

(U.S.A. 5 dollars including postage)

This well-bound annual, which will be published mid-November, is a landmark for discerning collectors who find the varied and expertly written articles of outstanding interest for their own special enjoyment. It also makes an inexpensive gift for Christmas and other anniversaries, which will give the recipient hours of pleasant reading. Copies should be ordered early to avoid disappointment.

*Some of the important items included in this 15th Edition of
The Connoisseur YEAR BOOK*

Lennoxlove (Scottish Country House)

Looking at (English) Georgian Houses

**Furniture Makers to the English Court in the 18th
Century**

Persian Art

Old Master Drawings

Trent House (American Country House)

The Glass of Frederick Carder

Chandeliers

(More titles will be announced later.)

N.B. ANTIQUE AND FINE ART DEALERS WISH-
ING TO ADVERTISE in this number should send their
instructions by September 10th to: The Advertisement
Manager of 'The Connoisseur', 13-17, New Burlington
Place, London, W.1

Order from your usual bookseller

or by post (32s.) from: THE BELGRAVE LIBRARY, 22 Armoury Way, London, S.W.18, England



An English Gothic Chancel Screen, removed last century from a church in the Eastern Counties during the period of 'restoration'. Oak. Height 7 ft. 9 in. by 16 ft. 8 in. in length. The crenellated cornice is available.

GARRARD ANTIQUES

*Two exceptionally fine
clocks by Joseph Knibb*

BY APPOINTMENT TO
HER MAJESTY THE QUEEN
GOLDSMITHS & CROWN JEWELLERS,
GARRARD & CO. LTD., LONDON



BRACKET CLOCK, CIRCA 1685
*A very fine example of Knibb's
work.
Height 13 $\frac{3}{4}$ " , excluding handle.
Ebony veneer case, skeleton dial with
all minutes numbered, alarm subsid-
iary dial, and calendar aperture.
8-day Roman Strike movement.
Pull quarter mechanism.*

LONG CASE CLOCK, CIRCA 1690
*This exceptionally fine and rare
clock is particularly remarkable
in that it embodies a three-month
movement, Roman striking, and
1 $\frac{1}{2}$ pendulum.
Height 6' 10" , excluding finial.
Ebony veneer case with panelled
door and sides. 10" dial.*



Garrard & Co. maintain one of the most interesting
collections of antique clocks, silver and jewellery in
London. The connoisseur will find much to interest
him at "112".

GARRARD & CO. LTD.
Crown Jewellers

112 REGENT STREET • LONDON • W.1 • TELEPHONE: REGENT 3021 (11 lines)

INTRODUCING THE TENTH

Autumn Antiques Fair

CHELSEA TOWN HALL

LONDON

OCT. 5TH TO OCT. 15TH

1960

All goods are made prior to 1830 and are FOR SALE

PROMOTED BY ANTIQUE DEALERS (Exhibitors & Organisers) LTD
21 GEORGE STREET ST. ALBANS, Herts. ST. ALBANS 56069

MATHIEU

GUIETTE DEGOTTEX COMPARD

Arnaldo POMODORO Gio POMODORO

BELGIUM BRANCH:

44, Bd. de Waterloo — BRUXELLES

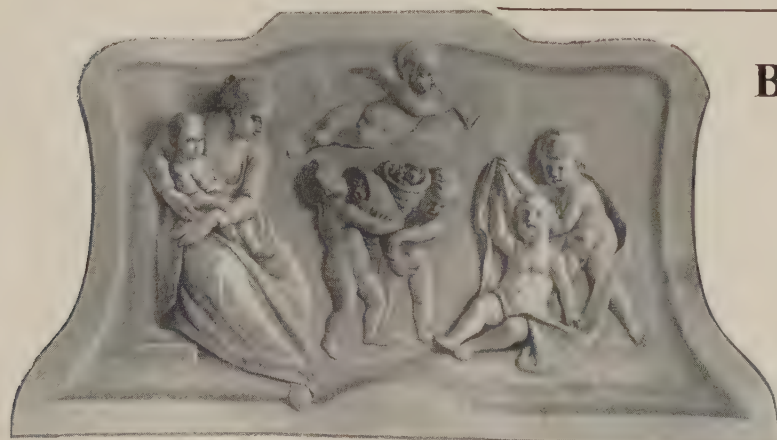
GALERIE INTERNATIONALE D'ART CONTEMPORAIN

253, rue Saint-Honoré — PARIS I — Téléphone Opéra 32-29

In the front line of contemporary art

PAINTINGS AND SCULPTURES

PRIMITIVE ART



BLAISE PRESTON LTD.

Old Master Paintings

An attractive
18th Century Dutch
Grisaille Painting



152 HIGH STREET NORTH, DUNSTABLE, BEDS.
(M1 or A5 - London 32 miles) Tel.: Dunstable 595



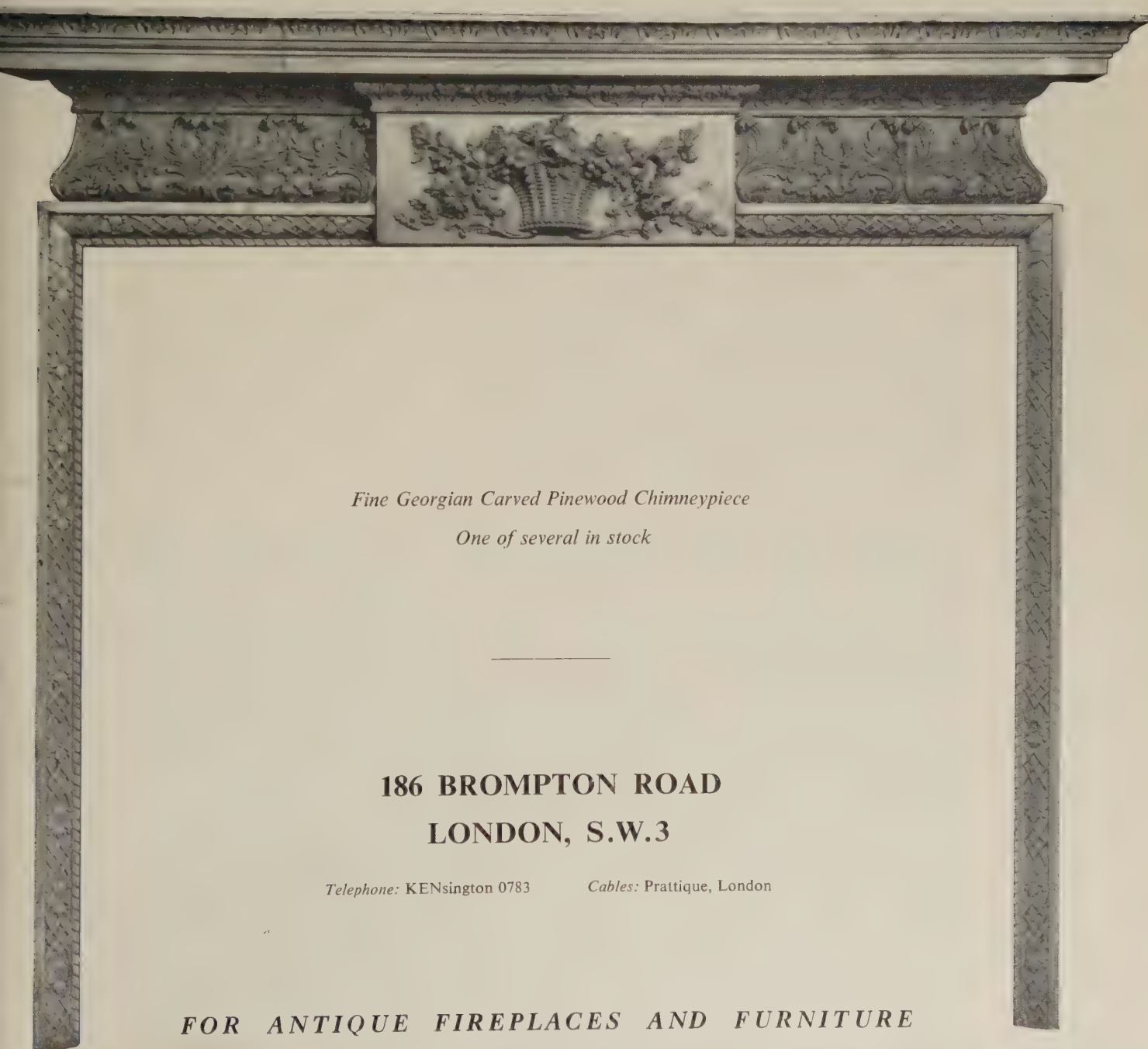
BY APPOINTMENT
FIREPLACE FURNISHERS
TO THE LATE
KING GEORGE V

C. J. PRATT

of

Brompton Road

ESTABLISHED 1860



Fine Georgian Carved Pinewood Chimneypiece

One of several in stock

186 BROMPTON ROAD
LONDON, S.W.3

Telephone: KENSington 0783

Cables: Pratique, London

FOR ANTIQUE FIREPLACES AND FURNITURE

the twelfth

ART & ANTIQUE DEALERS' FAIR

AT THE
PRINSENHOF MUSEUM



DELFT - HOLLAND

AUGUST 24th - SEPTEMBER 14th

1960

Write for free brochure - Haagweg 92, Leiden

GALERIE G. CRAMER

38 Javastraat THE HAGUE Holland

publishes a new 36-page booklet with 41 reproductions

and 2 colour-plates on **Old masters**, Renaissance

Bronzes, English and French 18th-century

Colour-prints and Portrait Miniatures

Available upon request



La Fête Publique

Just published

Volume XIV 1958/59

ART-PRICE ANNUAL

Listing prices of paintings, drawings, watercolours, engravings, miniatures, furniture and other works of art sold at art sales in thirteen countries, with lists of art sales, auctioneers, famous collections. Over 10,000 prices are listed and there are more than 500 photographs. 8vo, cloth. Price: £2. 10.

(Volumes IV to XIII covering 1948-58, are also available at £2. 10 each.)

INDISPENSABLE TO MUSEUMS, ART GALLERIES,
ART DEALERS, ART COLLECTORS

DIE WELTKUNST

A fortnightly review of art sales in various parts of the world. £6. 8 per annum, including postage.

published by **Kunst und Technik Verlag Ltd.**
8 Lipowskystr., Munich 25

sale agents **ALEC TIRANTI LTD.**
72 Charlotte Street, London, W.1
(Mus 1165)

advertisement agent **J. Arthur Cook**
9 Lloyd Square, London, W.C.1
(TERminus 6315)



Wartski

LTD.

138 REGENT STREET, LONDON, W.1

AND AT LLANDUDNO

TWO SUPERB EXAMPLES OF THE WORK OF JOHANN CHRISTIAN NEUBER

An attractive gold-mounted Carnet de Bal composed of
inlaid semi-precious stones of colour and set with a
diamond push-piece; bearing the inscription 'Souvenir
'Auguste' and containing a sheaf of ivory leaves for
notes and a gold pencil.

An important gold Snuff Box inlaid with semi-precious
stones of colour; the lid set with a fine enamelled
miniature portrait by Petitot of Gustavus Adolfus, King
of Sweden.

Both pieces Dresden, circa 1760





Pratt & Burgess

LIMITED

Members of The British Antique Dealers Association

OLD ENGLISH FURNITURE CHIMNEY PIECES

*

A rare early 18th century English
24-light Brass Chandelier.
Height 5 ft. 11 in.
Width 4 ft. 7 in.

*

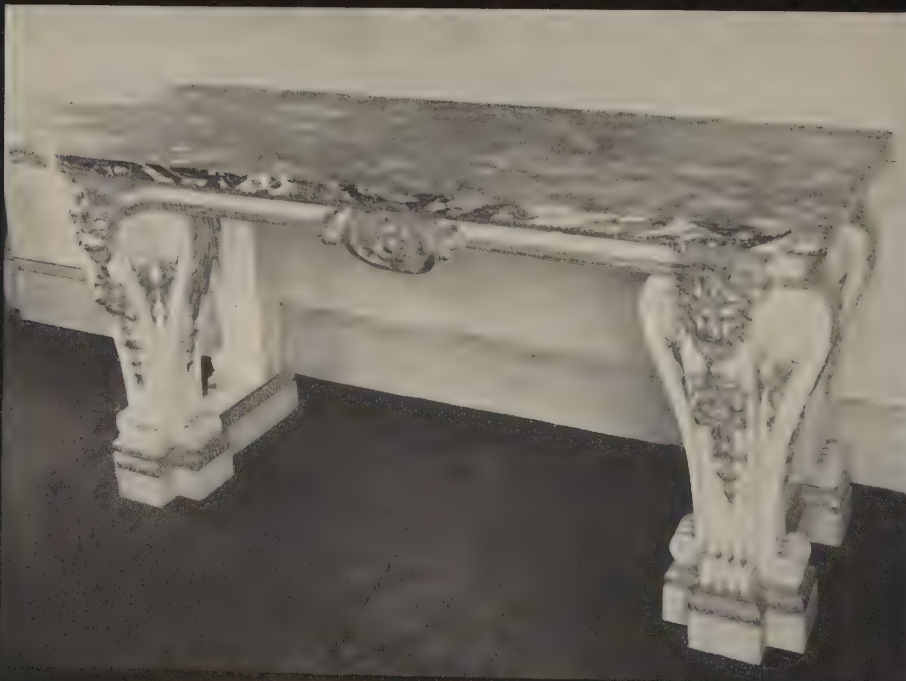
MELTON COURT
7 OLD BROMPTON ROAD
LONDON, S.W.7

Telephone: Kensington 8501

(facing South Kensington Station)

MANN & FLEMING (ANTIQUES) LTD.

Members of The British Antique Dealers' Association Ltd.



ANTIQUES

DECORATIONS

Early 18th Century
Side table in white and gold
69 inches long.

120^B MOUNT STREET, LONDON, W.1

GROsvenor 2770

Winifred Williams (Antiques)

Members of The British Antique Dealers' Association Ltd.



WORCESTER

An important pair of heart-shaped Dishes, painted with landscapes and river scenes in colours; groups of fruit and birds in flight on the outer borders; the rims in blue and gold. Length $11\frac{1}{4}$ inches. Blue crescent marks. *Circa 1775*. Brilliant quality and condition.

Colour transparencies on request

38 SOUTH STREET, EASTBOURNE, SUSSEX

Telephone: EASTBOURNE 780

Cables: ANTIQUITY, Eastbourne

Established 1910

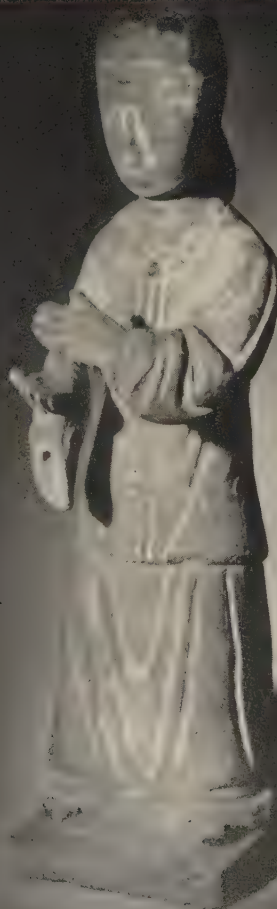
SYDNEY L. MOSS

81 DAVIES STREET, LONDON, W.1

MAYfair 4670



A Chinese dark grey sunbaked clay figure of a standing woman, unglazed and with traces of original pigment. Wei dynasty A.D. 386-557. Height $12\frac{1}{2}$ inches. The rare feature is that the hands are shown rather than being hidden in the folds of the dress.



PARKE-BERNET GALLERIES · Inc

AMERICA'S LEADING
AUCTION FIRM FOR

*Fine Art and
Literary Property*



The Parke-Bernet Building, 76th to 77th Street on Madison Avenue, with four floors devoted to its activities.

A large staff of specialists, luxurious exhibition rooms, authoritative, finely printed catalogues, and a following of important and wealthy collectors throughout the world have established the PARKE-BERNET GALLERIES as the leading firm of its kind in the United States for antique furniture, tapestries, rugs, silver, porcelains, paintings, sculptures, rare books, manuscripts, jewelry and other personal property at auction. Among the most important collections sold at Parke-Bernet during the past several seasons were the Mrs. John E. Rovensky, Georges Lucey, Thelma Chrysler Foy, Arnold Kirkeby (*Paintings*), Gourgand et al (*Paintings*), Lillian S. Timken (*Jewelry*), Museum of Modern Art Benefit, Walter P. Chrysler, Jr. (*English Furniture*) totalling an aggregate of nearly \$12,000,000.

If You Are a Potential Bidder: our monthly *Bulletin* will be airmailed without charge.

If You Contemplate Selling: rates and other pertinent information available through correspondence. **Address**

LESLIE A. HYAM, *President*

LOUIS J. MARION, *Executive Vice-President*

MARY VANDEGRIFT, ANTHONY N. BADE
Vice-Presidents

MAX BARTHOLET, *Secretary and Treasurer*

PARKE-BERNET GALLERIES, Inc.
980 Madison Avenue, New York 21

LAING



Old Masters

Krieghoff and the Early Canadians

Contemporary Canadian

British and French Paintings

Modern Sculpture



Galleries: 194 Bloor St. W., Toronto

SMITH & WATSON

20 EAST 55TH ST., NEW YORK 22 · PLAZA 3-1462

MAKERS OF FINE FURNITURE



CHIPPENDALE MAHOGANY HEADBOARD
derived from an original Four Poster Bed

BROCHURE ON REQUEST

NEWHOUSE GALLERIES

ESTABLISHED 1878



Le Decintrement d'une des Arches du Pont de Neuilly

by

HUBERT ROBERT

1733-1808

Size 28 x 38½ inches

FINE PAINTINGS

15 East 57th Street

PLAZA 5-4980

New York, N.Y.



An outstanding Queen Anne bureau-bookcase of medium size and excellent proportions, in untouched condition with original finish, beveled mirror plates, and hand-engraved brasses; soft nut-brown color. England, circa 1710. Extreme height 82", extreme width 39".

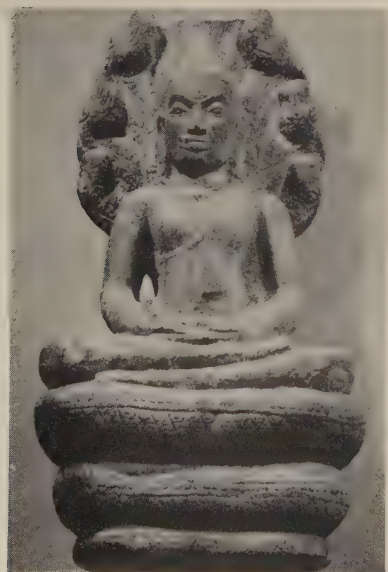
Wakefield-Scearce Galleries

Old Science Hill Chapel

Shelbyville, Kentucky

DIRECT IMPORTERS

on the main road (U.S. 60) between Louisville and Lexington



*Rarities
From The
Far East*

Stone - Bronze
Ceramics

KHMER-LOBPURI STONE
SCULPTURE

14th to 15th Century
36½" high

SHANG - CHOU - TANG

KHMER - LOBPURI

SUKOTHAI

KHAJURAHO - NALANDA

WILLIAM H. WOLFF, Inc.

Far Eastern Gallery

843A Madison Avenue

YUkon 8-7411

New York 21, N. Y.

Cable Address: Renwolff

A unique set of Chinese art reproductions

THREE HUNDRED MASTERPIECES OF CHINESE PAINTING IN THE PALACE MUSEUM

by

THE NATIONAL PALACE MUSEUM
TAIWAN, CHINA

Editor-in-Chief: Dr. WANG SHIH-CHIEH

PRICE: U.S. \$166.68 (including import duty)

U.S. Agent:

Rayma Corporation

330 Fifth Ave., N.Y. 1, N.Y.

Tel. Lackawanna 4-7417

General Agent:

Cafa Company Ltd.

20 Kimberley Rd., 7th Fl.

Kowloon, Hongkong



LORENZO LOTTO, 1480-1556

PORTRAIT OF A LADY AS ST. URSULA

Canvas 42 x 34 inches

Exhibited: The Toledo Museum of Art. *Four Centuries of Venetian Painting*. March 1940

Published: "L'Arte", Vol. IV 1926, by A. VENTURI

CENTRAL PICTURE GALLERIES

624 MADISON AVENUE, NEW YORK 22

ELDORADO 5-6564

DUVEEN

Masterpieces of

PAINTING SCULPTURE PORCELAIN

FURNITURE TAPESTRIES

GOTHIC • RENAISSANCE • EIGHTEENTH CENTURY

DUVEEN BROTHERS INC.

18 EAST 79 STREET

NEW YORK 21, N.Y.

TWO FIRST-RATE PUBLICATIONS
that will interest you:

MUSEUMS and GALLERIES

in GREAT BRITAIN

2/6

REVISED 1960 EDITION
JUST OFF PRESS

800 COLLECTIONS, 150 ILLUSTRATIONS
and Detailed Subject Index for easy reference.
Hours of opening, local transport information,
and admission charges.

Including packing and postage 3/3

HISTORIC HOUSES and CASTLES

in GT. BRITAIN and NORTHERN IRELAND

3/6

REVISED 1960 EDITION

The indispensable guide to the 500 HOUSES,
CASTLES and GARDENS open to the public. 200
ILLUSTRATIONS, Opening times, Admission
charges, Catering facilities, Road approaches and
TWO-PAGE MAP.

Including packing and postage 4/3

ON SALE AT LEADING BOOKSELLERS

or from the Publishers

INDEX PUBLISHERS LIMITED

69 VICTORIA STREET, LONDON, S.W.1

409 Royal Street • New Orleans, La.

B. Manheim
Galleries

*Pair of rare Adam carved and
Parcel-gilded Demilune Consoles
with Painted Decoration attributed
to Cipriani and Pergolesi*



Height 31" Length 59"

Color photographs upon request



THE BRITISH ANTIQUE DEALERS ASSOCIATION



THE WORLD'S BIGGEST BUYERS

Discerning buyers appreciate the many advantages of dealing with members. A booklet price 5/- post free (\$1 in the U.S.A.), giving the names and addresses of over five hundred established dealers in antiques and works of art who are members of the Association will be forwarded on application to the Secretary at

The British Antique Dealers' Association Ltd.

No. 20 RUTLAND GATE, LONDON, S.W.7

Telephone: Kensington 4128 and 2102

R. F. LOCK

Member of The British Antique Dealers' Association Ltd.

152 BROMPTON ROAD, LONDON, S.W.3

Telephone: Kensington 3221

TWENTY-FIVE
BREAKFRONT
BOOKCASES IN STOCK

SPECIALISTS
IN
FINE BOOKCASES



A mahogany Hepplewhite fitted Sectaire Breakfront Bookcase with finely carved astragal doors and pear-drop cornice. 7 feet wide.



SPINK & SON LTD.

EST. 1772

5, 6, 7 King Street, St. James's, London, S.W.1

Cables: SPINK, LONDON

Telephone: WHITEHALL 5275 (5 lines)



A CHARLES II SILVER PLAIN FLAT TOPPED TANKARD

London, date 1667. Maker John Sutton. Height 6 inches. Weight 28.70 ounces



This fine teaset, made by Philipp Kusel and other silversmiths at Augsburg, circa 1695, has been acquired by the Museum für Kunst und Gewerbe, Hamburg, from Messrs. S. J. Phillips of 113, New Bond Street, London, W.1.

Each month 'The Connoisseur' illustrates an important work of art which a British antique dealer has sold or loaned to a museum or public institution either at home or abroad.



(Above). The Breakfast Room.

(Below). The Wentworth Bedroom.





Milton was originally acquired by the Fitzwilliam family in 1502. This north front is known to be Elizabethan in date.

MILTON-1

Northamptonshire Home of the Earl and Countess Fitzwilliam

By James Lees-Milne

OF the Fitzwilliam family—as of few other families—can one state with little exaggeration that its origins are lost in the mists of antiquity. If those mythical Saxon ancestors, Ketelborn and Godric, are somewhat discounted by genealogists today, at least Sir William Fitzwilliam, a natural son of the Conqueror, stands a good claim to be the earliest progenitor of the house. Sir William is said to have fought at Hastings, and to have been rewarded by his illustrious father for gallantry on the field by the gift of a scarf. The scarf is still one of the family's most treasured possessions.

Originally from Sprotborough in the West Riding, the Fitzwilliams acquired Milton, near Peterborough, by purchase in 1502. The oldest part of the house is the long, low, irregular north front (No. 1), known to be late Elizabethan. Even so, the two great oriels on the west side of the porch have Gothic-headed lights, which at first sight suggest the early Tudor period. In fact,

they are probably the only contemporary windows to survive, albeit in an outmoded style at the date of their construction. When the two-storeyed porch was inserted, presumably in the reign of James I, the remaining windows may then have been given the square heads, which we see today. William Fitzwilliam, who was created Lord Fitzwilliam in the peerage of Ireland in 1620, was doubtless the author of these changes.

In 1716 the first Lord's grandson, another William, was advanced to an Irish earldom. Considering that the first Earl's sister became the second wife of the great Sir Christopher Wren, it is a little surprising that in 1688 a commission to build the existing stable block (No. 2) was given to William Talman. The very next year Talman was made Comptroller of the King's Works under Wren. He immediately proceeded to pick a violent quarrel with his superior, then acting as Surveyor-General at Hampton Court. The stables (No. 2), which adjoin the north



2. William Talman was commissioned to erect this stable block in 1688, the actual building being carried out by John Sturges, a local surveyor.

wing of the house at right-angles, bear less relation to Talman's known architecture, than to that of Sir Christopher. The block, with its mullioned windows, wide pediment, wooden cornice, and engaging clock cupola, would suggest the hand of the architect of Chelsea Hospital, were it not that documents disprove it (John Sturges, a local surveyor, apparently carried out the actual building for Talman). 'Life is a bubble', and 'Delay brings danger' are translations of the Latin mottoes with which the disagreeable, and insecure, Talman thought fit to embellish the clock face. In 1720 further stable buildings were added at the rear.

In 1744 the 3rd Earl, by his marriage to a great heiress, was the cause of Milton's most noteworthy transformation. Lady Anne Watson-Wentworth was the sister of the 2nd Marquess of Rockingham, sometime Prime Minister of England. Inspired by the prospects of a great inheritance, the 3rd Earl instantly set about (rather prematurely, as it turned out, because his brother-in-law outlived him) to bring the old house up to date. He employed Henry Flitcroft, a protégé of Lord Burlington, to build the immense south front (Nos. 3 and 4), with its canted end bays, and Venetian windows on the *piano nobile*. The work was completed in 1750. To his credit the Earl insisted, against his architect's wishes, upon retaining the Elizabethan north front. Flitcroft's employment was the cause of considerable jealousy in the architectural profession. We find Matthew Brettingham, a disappointed candidate for the job, writing with ill-disguised asperity to Lord Fitzwilliam's agent, after his inspection of the new work. 'It is lucky', he jeers, 'the walls are so thick, otherwise I would not care to be standing near when the scaffolding is removed'.

In 1782 the 4th Earl succeeded, through his mother, to the vast Wentworth Woodhouse estates in Yorkshire. Until that date Milton had been the principal seat of the Fitzwilliams. In 1857 it was bequeathed to a younger son, from whom the present, and 10th, Earl Fitzwilliam is descended. Since Wentworth Woodhouse is now let on a long lease, many of its contents have been reassembled at Milton. As a result, the combined works of art of the two houses amount to a collection of great variety and very considerable importance.

Although reluctantly obliged to respect the north front, Flitcroft reconstructed and redecorated most of the rooms

behind it. The Jacobean porch leads straight into the North Hall (Nos. 5 and 6), formerly no doubt the great hall, which occupies two storeys. Both panelled walls and coved ceiling have recently been repainted an 'azalea pink' (as this colour was described in an eighteenth-century inventory) and the plaster relief work the palest French grey. The original colour scheme, discovered under numerous coats of paint by Lady Fitzwilliam, has thus been repeated. The William Kent side-tables, their tops of anthracite black and yellow-veined marble, are painted in the same shade of azalea. At one end of the room Van Dyck's full-length figure of Lord Protector Thomas Wentworth, 1st Earl of Strafford, is seen patting his dog, while frowning down upon the visitor. Below him, on an easel, is a small portrait of James I as a boy. This romantic little picture was given to Sir William Fitzwilliam, Governor of Fotheringay Castle, in gratitude for kind treatment, by Mary Queen of Scots on the morning of her execution. Until that occasion it was described as 'hanging at her Bed's head'. Other full-length portraits are of Thomas, 2nd Earl of Strafford, and his countess, Lady Henrietta Maria Stanley. The chimney-piece is unusual in having, in place of a picture, a large framed map of Europe, and a wind-dial.

The remaining north rooms on the ground floor are the green Smoking Room (formerly the dining room), and the Old Study. The first has a ceiling in palest apricot and white, whereas the curtains are of rose chintz. Over the fireplace is a view of Wentworth Woodhouse by Richard Wilson (this will be the subject of the cover of the 1961 *Connoisseur Year Book*). The famous *Whistle jacket* in his match against *Brutus* by Sartorius, and the portrait of a woman reputedly by Holbein hang in this room. In the second room are seventeenth-century family portraits, and a small, important mahogany writing-table (No. 7) in the pre-Director style, associated with Kent. The frieze has a Greek key-pattern; the canted angles are supported by carved trusses, and the drawers have rich, gilt-bronze handles.

Flitcroft's Pillared Hall (Nos. 8 and 9) faces south. This low-ceilinged room supports with its two screens of columns the great ballroom of the *piano nobile* above. It is now used as the main drawing-room. It contains no less than eight superb views of Venice by Canaletto (No. 10), and two Paninis of the interiors of St. Peter's and St. Paul's in Rome. Its furniture includes a sumptuous carved and gilt marble-topped table by Kent, two eighteenth-century lacquer cabinets on Charles II gilt stands, and eight high-backed Queen Anne chairs in lacquer, with splats in a curiously pronounced curve.

The Staircase Hall (No. 11) and the stairwell have been painted the same azalea pink as the north hall adjoining. Here are found part of a splendid suite of Queen Anne gilt gesso chairs, with woven scenes on seats and backs, made for an ancestor of Lady Fitzwilliam, a scagliola-topped carved and gilt table, and two fine Chippendale looking-glasses. Facing the staircase are an exquisite pair of small silver-gilt wall sconces (No. 12) of the William and Mary period. The Garter ribbon under the royal crown, and over the motto *Je Maintiendrai*, encloses a cypher upon a background of red velvet. A doorway opposite that of the north hall leads to Lord Fitzwilliam's Study, which is chiefly notable for several works by Sir Joshua Reynolds, including 'Puck', a girlhood portrait of Lady Charlotte Fitzwilliam, and the bluff, pot-bellied Admiral and 1st Viscount Keppel (No. 13), who was Commander-in-Chief of the Fleet, and unjustly court-martialled for misconduct in the operations off Brest in 1779. Landscapes by Claude and Ruysdael, and a Van Dyck of Lady Henrietta Maria Stanley, as a child, complete the remarkable series of paintings.



3. & 4. (above and below). Under the direction of the 3rd Earl Fitzwilliam, the imposing south front was built by Henry Flitcroft. The work was completed in 1750.





5. & 6. (left and right above). The North Hall, looking east and west respectively, occupying two storeys. Walls and coved ceiling have recently, under Lady Fitzwilliam's direction, been repainted an 'azalea pink' (so described in an eighteenth-century inventory). The plaster relief work is painted in a pale French grey.

The present Breakfast Room (see frontispiece) has been re-decorated by Lady Fitzwilliam in a bold and highly successful manner. As the coloured illustration shows, the walls are hung with corded silk of brilliant spinach green, fixed at the borders with gilt metal strips. The cornice is picked out in gold. Opposite the windows stand a pair of Irish Chippendale mahogany console tables, each on a single cabriole leg, with a mask on the knee, and a paw foot. The pictures include a Zoffany of Lady Charlotte Ponsonby, who became the first wife of the 4th Earl Fitzwilliam (she appears as a young woman in a grey riding-habit, seated against a burnt tree trunk, in the company of two lap-dogs); her father, William, 2nd Earl of Bessborough, in profile, and seated, by J. S. Copley, the New England painter; and Charles William, Viscount Milton, her son (later 5th Earl Fitzwilliam) by J. Hoppner.

The second coloured illustration (see frontispiece) to this article is of the Wentworth Bedroom. The sober chimneypiece, with broken pediment, and the simple cornice date from Flitcroft's extensive alterations to the house in the second George's reign. The rich flock paper is modern. It was chosen to match the old silk hangings of the bed. The prevailing deep smoky blue of this room is moderated by the seventeenth-century Deccan carpet, with its deep red ground, and yellow foliage. The portrait over the fireplace is of Lady Henrietta Maria Stanley.



7. (above). In the Old Study stands this small mahogany writing-table in the pre-Director style, associated with Kent.

8. & 9. (facing page). Facing South: Flitcroft's Pillared Hall, now the main drawing-room at Milton. In addition to some rare furniture, in this room hang eight superb views of Venice by Canaletto.





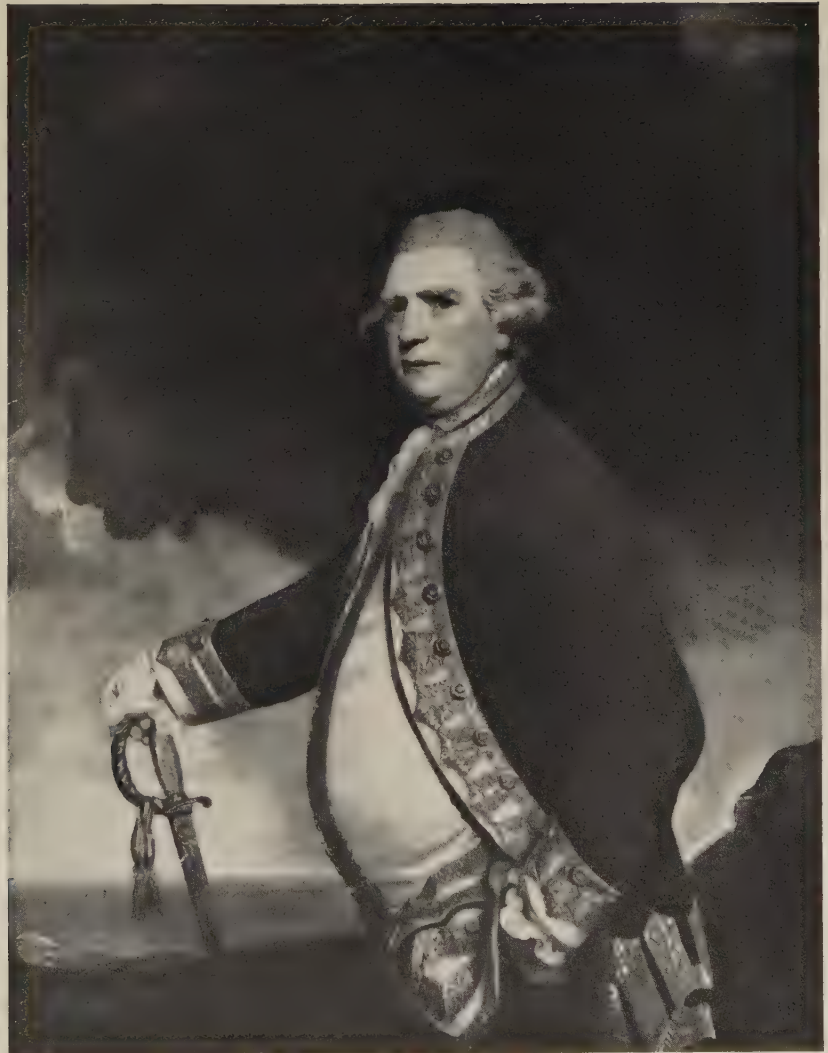
10. (above). One of the eight views of Venice by Canaletto in the Pillared Hall.



11. The Staircase Hall. This has been painted in the same 'azalea pink' as the north hall adjoining. Here stands part of a fine suite of Queen Anne gilt gesso chairs. Above the gilt table hangs a painting (30×37 in.) by Gerard van Honthorst: *Charlotte de la Tremouille, and Emilia de Solmes wife of Frederick Henry Prince of Orange*.



12. One of an exquisite pair of small silver-gilt wall sconces of the William and Mary period, which hangs in the staircase hall.



13. Amongst the remarkable series of paintings in Lord Fitzwilliam's Study is this portrait by Sir Joshua Reynolds of Admiral Viscount Keppel.

Costume in Castile

By J. L. Nevinson

ABOUT a mile to the west of Burgos the kings of Castile had a hunting lodge called Las Huelgas by the side of the little river Arlanzon. The word 'huelga' means leisure, and in modern Spanish is used for an industrial strike, so that the plural is quite untranslatable into English, although one can give its general sense as 'Mon Repos'.

In the twelfth century the chief town of the kingdom had been Toledo, won from the Moors in 1085 and twice after that subjected to a siege. In Toledo were buried Alfonso VII and his son Sancho III who inherited Castile. But in the next generation Alfonso VIII, finally victorious in the decisive battle of Las Navas de Tolosa (1212), took more interest in the north, the road to France by which had come his Queen, Eleanor of Aquitaine, daughter of Henry II King of England. Already in 1187, since the king's sins were many and the queen's piety great, the royal pair had founded the Cistercian nunnery at Las Huelgas on the site of their country palace, if ever it was a palace. There in due course they were buried, together with their children, and after them many of their collateral descendants.

But Las Huelgas was no ordinary nunnery, whatever the rule of St. Bernard of Cîteaux may have required. The abbess was usually a princess; she had secular powers and was outside the jurisdiction of any bishop; moreover, the abbey was well endowed and became a little town in itself, giving rise to the saying that if His Holiness the Pope would take a wife, then surely he would choose the well-dowered abbess of Las Huelgas. So the abbey remained for many years the privileged retreat of the royal ladies, while the men were campaigning against the Moors in the south. It was probably the royal nursery as well, for though the infantes and infantas are not recorded to have lived there, the number of children's tombs in those days of high mortality indicates that they died and were buried there.

The royal tombs—there are thirty-eight of them—all consist of stone sarcophagi raised from the ground. Some of them, elaborately panelled and carved with religious scenes, heraldry, or badges, rest on stone lions, whilst others are quite plain. In the disturbed years of the Napoleonic wars the lids were prised off and the valuable contents looted from all but one of the tombs; but pious hands replaced the bones and whatever else remained. Investigations which began in 1942 showed that a great deal else remained. Inside the sarcophagi, not only the wooden coffins covered with woven palls of silk and linen and studded with decorative nails were almost intact, but there were robes, shrouds and cushions rejected by the despoilers and preserved by the dry air. One tomb, of which more will be said, had escaped notice because it was set back in a corner. This was now opened for the first time and from it and the others all the textiles and clothes were removed and the bodies reburied. Under the direction of D. José Luis Monteverde a room was prepared next to the chapter house of the Abbey and in it the most important finds are now well displayed.

A survey of the textiles has been published by D. Manuel Gomez-Moreno (*El panteón real de las Huelgas de Burgos*, 1946), but the costumes as such have only received brief notices in such books as *Indumentaria medieval española* by Carmen Bernis

Madrazo (1956), and in the elaborate study of the illuminated manuscripts of *Las Cantigas* of Alfonso X by Dr. José Guerrero Lovillo, to which there will also be further reference. There is of course much else to see at Las Huelgas, such as the romanesque cloister and the chapel of the Assumption decorated in Moorish style. This, however, is not the occasion to describe the embroidered tent-flap (*Pendon*) of the Moorish chieftain, the trophy from the battle of Las Navas de Tolosa, 1212, and carried thereafter each year to Burgos in the Corpus Christi procession, or the thirteenth-century articulated wooden statue of St. James of Compostella which lowered its sword to confer knighthood on those elected to the Order of Santiago.

A brief dynastic note is perhaps desirable to explain that Alfonso VIII's daughter, Berenguela, married his cousin Alfonso IX of Leon. Alfonso IX's son and successor, Ferdinand III, King of Castile and Leon, the sainted conqueror of Cordoba and Seville, married Beatrice of Suabia. To them we owe the cathedral of Burgos and the introduction of Gothic art into Spain. Blanche of Castile, another daughter of Alfonso VIII, was the mother of St. Louis of France, the builder of the Sainte Chapelle in Paris, and so the portrait of the Castilian king Ferdinand III was still to be seen in Montfaucon's time in one of the famous stained glass windows of Chartres cathedral. Ferdinand III's son, Alfonso X (d. 1284), poet and philosopher, known as Alfonso the Wise, made his court at Toledo, but his contentious children Sancho IV and his descendants, together with Fernando de la Cerda and his line bring us back to Burgos. Meanwhile Alfonso X's sister Eleanor married Edward I King of England who set up in her memory the line of Eleanor crosses from Lincoln to Charing Cross, and another sister Berenguela was abbess of Las Huelgas. So closely were the dynasties of Europe intermarried in the thirteenth century that one must hesitate before asserting too confidently that there must be essential differences in national dress.

The study of thirteenth-century costume in Spain is helped by and can be illustrated from two main sources. First, there are the architectural and monumental sculptures in Castile and Leon which become more realistic as romanesque passes into gothic. Secondly we have the remarkable group of illuminated manuscripts painted for Alfonso the Wise. These are French in style but depict Spanish people and places. The main series are those which, in panels of six scenes, adorn the *Cantigas*, hymns in praise of the Virgin, composed by Alfonso X himself. The *Cantigas* were edited for the Royal Spanish Academy by the Marques de Valmar in 1889, but the study of the miniatures has been much advanced by Guerrero Lovillo's edition of the Escorial Codex (T.T.1) in 1949. This has most useful notes on the costumes, and any subsequent mention of the *Cantigas* will refer to this edition.

The basic garments for men of the upper classes were the mantle, pellote, and coat (*saya*) with shirt, breeches and hose as undergarments. For women we have the mantle, the pellote, and the sleeved gown (*brial* or *saya encordada*, corresponding to the kirtle) worn over a shift. The men wore caps and the women toques of various types.



(Left above). Complete pellote of Fernando de la Cerda. Note the grey fur lining at left. This was found on the mummified corpse of the wearer (see No. 11) under his coat. (Right above). Detail of the back and shoulders of Fernando's pellote. The whole garment is in a heavy brocatelle (circa 1275) woven with the shield of Leon quartering Castile. (Right). Fernando's cap (gorro), and spurs. The former is of stiffened linen decorated in squares with lions in beadwork embroidery and castles in gold foil against a red coral bead ground. (Below). Panel of figured green silk, woven with the device of a castle in a heart. This was found as a loose piece in the tomb of Alfonso VIII (d. 1214), husband of Eleanor of England, and may have been part of his robes.



The Spanish name *pellote* has been kept for the most unusual of these garments, since the use of words like *supertunic* or *surcoat* might give a mistaken impression, and the first to be illustrated (No. 1) is of red sarcenet woven with a double gold stripe and decorated with bands of gilt leather. This is a boy's garment (about 36 in. long) with a wide rounded neck and full skirts. In the illustration it has been folded at the waist, but it should hang out from the hips as on the statue of the king on the west front of Burgos Cathedral (No. 2).

Where graves have been disturbed identifications cannot always be absolutely certain, but this *pellote* was found in a coffin which also contained the trepanned skull of a boy who had not survived the operation. The *pellote* and the skull are almost certainly those of the boy king Enrique I, son of Alfonso VIII, who was killed some said by a tile falling from a roof when he and his friends were throwing stones. This was in 1217, only three years after his father's death. The skirts of the *pellote* cut in broad pendants (5 inches long) recall those of a curious and not easily dated figure from the church porch of San Pantaleon de Loza in the province of Burgos (No. 3). Otherwise these fluttering slit skirts do not appear until the late fourteenth century, and then in Germany. I was not able to examine the fragments of the sleeved coat, and the linen breeches with pleats and knots which were found in the coffin of Enrique I, but illustrate instead (No. 4) a detail of the soft cowhide belt roughly embroidered with castles and fleurs-de-lys from the sarcophagus of his elder brother the Infante Fernando. The latter died in 1211 at the age of twenty-two while Alfonso VIII was still alive. The metal buckle and tag have been cut off by the tomb robbers, but on the hip can be seen the leather thongs which tied up the hose. Fragments of the linen undergarment, to which the belt belonged, and of the hose of red baize were found with the belt. A fragment of a beautiful green brocaded fabric from the father's grave is illustrated here in colour.

In the tombs of these two princes there were also two children's caps, quilted and lined with linen. One was covered with a fine tapestry woven silk with a striped Moorish design, the other (No. 5) is also of silk woven with cauldron devices in rows. This cap, though it would have been a good defence against stone-throwing, is much too small for Enrique I's skull, and Gomez-Moreno suggests that the device may refer to Maria Guillen de Guzman, by whom Alfonso X had a son in his younger days.

The main features of women's dress can be seen in a statue in the cloisters of Burgos Cathedral (No. 6) which is usually called that of Dona Violante of Aragon, first wife of Alfonso the Wise, but sometimes that of his mother Beatrice of Suabia. The full-length mantle is fastened at the neck with cords, which are held in one hand, a typical gesture to be noticed both in the founders' statues in the choir of Naumburg Cathedral in Germany (illustrations in W. Pinder's monograph published in 1935) and also in the effigy of Eleanor of Castile in Westminster Abbey. The next garment is the *pellote* shaped very much as a man's. An example from the tomb of Leonora of Aragon, daughter of Alfonso VIII (she died in 1244), is illustrated by Gomez-Moreno (Pl. xxxii). Through the side-openings of the *pellote* may be seen not only the tight-fitting inner gown (the *brial*) but also the lacing which ensured the tight fit. Very little has hitherto been known about these thirteenth-century gowns, which are mainly hidden by other garments, but we now know that they had full skirts with broad gores at each side, and the detail (No. 7) is worth illustrating to show how, before the age of buttons and hooks, the silk tapes were laced diagonally through vertical side-cords. This discovery has given the clue to the garment worn by a devil in woman's guise in the twelfth-century psalter

(B.M. Cotton, Nero C. IV.f.18, see Alison Settle, *English Fashion*, 1948, p. 12). This devil's garment is not, as sometimes has been said, a corset but a gown or kirtle, and it is laced, as are the Spanish *brials*, not at the back but on the left side.

However it is the headdress which marks the statue of Dona Violante (No. 6) as Spanish. She wears the high cylindrical toque (*touca*) made of linen and parchment, about which yards and yards of pleated and gauffered fabrics were wound. A special study of these turban-headdresses was published by Ruth M. Anderson in *Notes Hispanic* (1942, p. 51). Pleating, or ruching, had appeared in Spanish headveils under the round caps in the late eleventh-century. There are examples in sculpture at San Domingo de Silos, and an English ivory Adoration of the Magi in the Victoria and Albert Museum has been quoted as a parallel. The next development, a stiff circular cap foundation secured by a broad band about the forehead and another at right angles under the chin to keep it in place, is widespread in Europe. As worn by the queens Uta and Regelindis at Naumburg it seems to be the foundation of a coronet. In England St. Mary Magdalene on the west front of Wells Cathedral has such a toque, but in France there are generally traces of wide vertical fluting. One may have doubts about the re-cutting of the statue of Bathsheba (c. 1240) in the north porch of Chartres Cathedral, but the queen on the tympanum of the west portal at Chartres, repeated at Bourges on the central west portal (c. 1270), wears one of these toques (and nothing else) as she rises from her tomb on the Day of Judgment. Corbel heads in the Pol Neveux Collection (Paul Vitry, *Gothic Sculpture in France*, 1929, Pls. 46, 80B) may be paralleled in Spain, with the distinction that the Spanish toques are gauffered (No. 8).

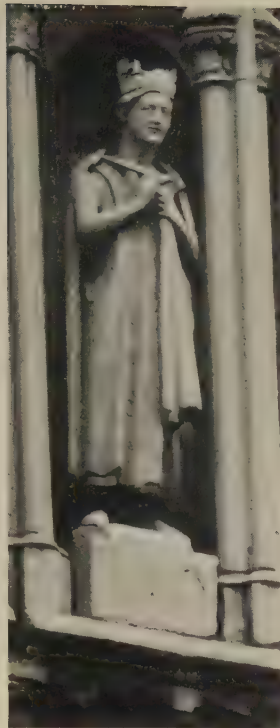
At Las Huelgas in the coffins of Eleanor of England (d. 1214), Leonor of Aragon (d. 1244), and another adult lady not certainly identified there were fragments of a white gauze (*ceñdal*) resembling muslin, in strips of up to 20 feet long and $4\frac{1}{2}$ to 6 inches wide and all with frilled edges. Some are plain, others (No. 9) are woven with narrow bands of coloured silk (red and blue), and their edges have woven silk bands giving a satin effect. These were folded lengthways so that both hems showed, one above the other, and then wound about the cap and head.

The weaving of this fine material presented technical problems, and it is usual to suggest the Moors as weavers. One must reject the story in Cantiga XVII of how the Moorish-looking lady of Segovia carried her moribund, perhaps frozen, silk worms to the Virgin's statue to be blessed, and how she promised to give a toque to the Virgin. Then, forgetful of her vow on her return home, she is pictured finding the silk-worms hard at work on their own, weaving a long narrow strip. In Cantiga CIV there is another use for the toque. We see the deserted mistress who has unwrapped the end of hers to carry away the piece of the consecrated host, so that she may practice sorcery. But it is of no avail because the host dripped blood and betrayed her. There are effigies of ladies at Villasirga (Palencia) and Najera, which I have not seen, but in which almost the entire face is covered by the gauffered strips forming a *barbe*. Even quite poor people muffled up their faces in this way, as is proved by the mourners on the tomb of Dona Urraca at Vileña near Briesca (No. 10).

It is perhaps worth noting that pleated and gauffered headdresses were not an English fashion until about 1370. Then the horse-shoe shaped rolls of hair, which covered the ladies' ears and ran right over the crown of the head, are depicted as covered by the so-called 'nebulé' headdress, characterised by its wavy or zig-zag lines. A female weeper on a tomb at Warwick, 1371 (A. Gardner, *Alabaster tombs*, pl. 37), and the brass of Joan de Cobham, c. 1370 at Cobham, Kent (Druitt, *Costume on Brasses*,



1



2



3

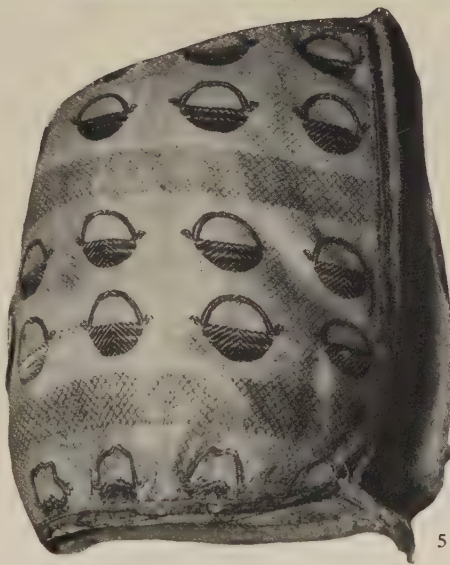
Pellote of Enrique I, of red
k woven with a double gold
pipe and decorated with bands of
t leather.

Statue of a king, on the west
ont of Burgos Cathedral.

A figure not easily dated on
e church porch of San
ntaleon de Loza.

Detail of the inner waist-belt
the Infante Fernando.

A small boy's cap, the material
oven with a cauldron device.



5



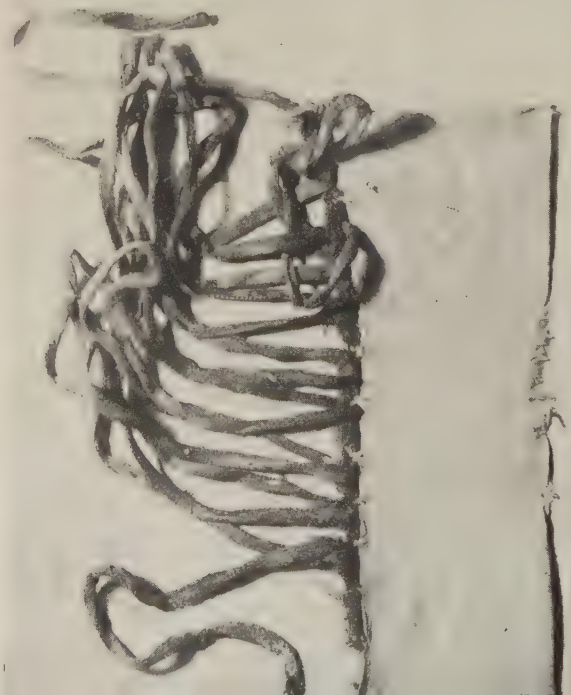
4

The main features of women's
ess, toque, mantle, pellote
d side-laced gown (*brial*) can be
en in this statue of Dona Violante
Aragon in the cloisters of
argos Cathedral.

Part of a gown, a detail to show
e-lacing.



6



7



8

8. Mid thirteenth-century corbel head at Burgos Cathedral.



9

9. Detail of a band from a toque in silk and cotton.



10

10. Illustration of headdress: a mourner from a tomb at Vileña, Burgos.

p. 250) illustrate this fashion, which must have relied on the use of long gauffered strips of thin material similar to those found at Las Huelgas.

We now come to the clothes from the tomb of Fernando de la Cerda (d. 1275) a younger and illegitimate son of Alfonso the Wise who married a daughter of St. Louis of France. Cerda means a sow and also a wart with a tuft of bristles, probably a facial blemish which gave a nickname to Fernando and his line. The wart however was not noticed when the sarcophagus, set back in a recess, was opened for the first time and the coffin revealed a somewhat gruesome but fully clothed mummy (No. 11).

The eye was at once struck by the high cap (see colour plate). This is a cylindrical *birrete*, or *gorro*, 7 inches high, flat-crowned, made of linen stiffened with wood, and covered with squares of embroidery; lions in red against a seed-pearl ground alternating with blue glass beads outlining gold castles, formed of plates of shining foil covered with mica (which is still transparent). The crown is bound with a beaten gold strip, there are silk ties to fasten under the chin, and the cap is deeper at the back with an additional row of half-motives. One of the illustrations to Cantiga CXLII (Guerrero, pl. 157) shows Alfonso himself out fowling, and wearing just such a Castile and Leon heraldic cap, at the back of which his long hair hangs down to his shoulders. A cap of the same sort is worn by the wicked knight who tempted a nun to throw off her habit and marry him (Cantiga XCIV, pl. 104), and again by the infante who prayed for the return of his lost hawk and miraculously it came flying down to him as he knelt before the image of the Virgin (Cantiga XLIV, pl. 49). Another of these caps has also survived. It was found in the nineteenth century at Villasilva in the tomb of the infante Don Felipe, a brother of Alfonso the Wise, and is now in the National Archaeological Museum at Madrid (*Bolletín* IX (1878)

pp. 101-26). A sketch of its castles and eagles is given in Guerrero's introduction to the Cantigas (p. 196).

The mantle, pellote, and coat (*saya*, *aljuba*) of Alfonso de la Cerda are all of the same material, a rather coarse brocatelle with a woven pattern in purple and yellow silk, rows of shields with lions and castles quarterly for Leon and Castile. The mantle (No. 13) is ample and reached to below the knees. With it are its cords of tablet-woven braid through which the prince would slip his hand (see Guerrero p. 69 and Gomez-Moreno. pl. CVIII). The pellote was, surprisingly, found under the coat, though it could hardly have been worn in this way. It has a rounded neck, the sides are deeply hollowed and (see colour plate) the skirts gain their fullness by a centre gore and widths of material added to each side. In the illustration (p. 11) the hem has been turned up to show the lining of small squares of grey and white fur, not identified as squirrel or ermine. This lining lends support to the theory that the pellote was in origin a garment of skin, a sort of kilt designed for warmth. Although very roughly stitched, this pellote has been well tailored, and must have been a real garment, since there would have been no point in adding an expensive fur lining to a set of grave clothes. There is an excellent illustration of a blue pellote, worn over a red gown by a musician, in Cantiga CXXX (No. 12, right).

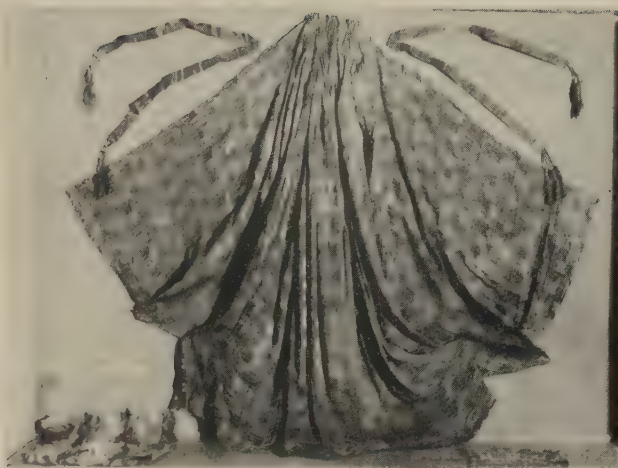
The best preserved of the garments is the laced coat (*saya*) (No. 14), 48 inches in length, worn to just above the ankles. The wide neck has a rounded opening with the effect of a low collar; the sleeves are set in with rectangular panels on the shoulders in a sort of magyar style. Extra fullness is gained for the skirts by side gores, but the upper part of the body is tight and was adjusted by lacing in green silk on the left side, from hip to arm-pit. The tight sleeves were also laced along the fore-arm. The lining which shows in the front opening of the skirts was of a fine red silk. The sword (as will be seen in No. 14) was supported by a long belt with a variety of bead-embroidered motives and shields, and a most elaborate silver-gilt buckle and chape. This, together with the heraldry which includes the three leopards of England, has been the subject of a paper read by Mrs. F. Collin to the Royal Historical Society in November, 1956, and has been published as a pamphlet by the Heraldry Society, East Knoyle,



11



12



13

11. Fernando de la Cerda, the coffin on opening. 12. Musicians, one with *saya* and mantle, the other with a *pellote* over his *saya*. 13. The mantle of Fernando de la Cerda. 14. Side-laced gown (*saya*) and sword of Fernando de la Cerda.

Wiltshire. There are many illustrations to be found of these side-laced coats, as for instance on the portico frieze of Leon Cathedral (Lozoya, *Historia del Arte Hispanico*, II (1934) fig. 182) and in the Cantigas (e.g. CXXX. Guerrero. pl. 144.); although in this later style of illustration we can see the use of buttons was just coming in. They are shown on the coat of the sculptor who was repairing the image in Cantiga CXXXVI (pl. 151).

In origin the close-fitting coat (*tunica*) would have been a military garment worn either by itself with some padding or reinforcement, or else under mail, just as Chaucer's knight wore his gipoun. Alfonso de la Cerda's garment, however, is lined and worn mainly for display.

Remains of undergarments were also found beneath the coat—shirt and breeches of linen with a leather girdle from which hung cords for the hose (Gomez-Moreno, pl. xxx a.). The hose themselves were of dark wool with bands of leather which has perished, as have also the leather shoes.

I have written this short study in order to draw the attention of the ever-increasing number of writers on costume to the fact that a large and unique collection of thirteenth-century dresses is on public view and easily accessible at Burgos, a beautiful town on the main road and rail routes into central Spain from the north. The collection includes very early examples of the mediaeval surcoat, familiar to us in England from so many thirteenth- and fifteenth-century monuments and brasses; gowns for both sexes laced, as we did not know before, on the left side (I had previously regarded the costume drawing (*Connoisseur*, April, 1955, No. 15) as a fantasy of Melchior Lorichs); and in addition headdresses and caps of peculiar Spanish styles. It is to be hoped that some Spanish student of dress will be encouraged to measure and describe every garment, however fragmentary, at Las Huelgas, and make sketches of how it is cut. This would be a long task, but the resulting publication combined perhaps with coloured plates of some of the finest fabrics would be a substantial and lasting contribution to our knowledge of mediaeval dress. Finally I must express my thanks to my English and Spanish friends who have encouraged me to write this article and especially to Senor Gonzalo Ojeda to whom I am indebted for most of the photographs here reproduced.



14



Arms and Armour from Spain

By Claude Blair

THE exhibition of Spanish Royal Armour at the Tower of London Armouries (Open until the 25th September. Illustrated catalogue price 2s. 6d. net.) is the fourth important loan exhibition to be held there since the war. Though very much smaller than its precursors it maintains their very high standard and the majority of objects included are of quite outstanding importance.

As might be expected, the most important single loan comes from the *Real Armería*, Madrid. This has been limited to a small group of objects that have some connection with England: four armours with certain of their pieces of exchange made for Spanish kings—Philip I, the Emperor Charles V and Philip II—who visited England and who were also Knights of the Garter, and the remains of the gift of guns and crossbows from James I of England to Philip III (see next article). With these are several pieces of armour formerly in the *Real Armería* but now belonging to various English private and public collections, including the Tower Armouries. The remainder of the exhibition comprises a superb series of mediaeval swords lent variously by the Dean and Chapter of Toledo Cathedral, the *Instituto de Valencia de Don Juan* and the *Museo del Ejército*, Madrid, a seventeenth-century armour from the Duke of Alba and Berwick, and a few portraits and miscellaneous objects subsidiary to the main theme of the exhibition, drawn from various sources in England.

The armours from the *Real Armería* are familiar to students, though they are not normally to be seen under such favourable conditions. The earliest is the elegant little suit (No. 1) now unfortunately lacking its tassets and legharness, which is ascribed with some probability to Philip I, the Handsome. It is of particular interest as one of the very few existing armours that can be attributed to a Flemish workshop, on the evidence of the religious inscriptions in old Flemish that are included in the bands of rather scratchy Italianate etching with which it is decorated. The identity of the armourer whose mark, a crowned orb and cross, is stamped in several places is still uncertain, though he was doubtless one of the Brussels armourers known to have been working for the Burgundian Court in the late fifteenth and early sixteenth centuries. He was certainly not the mysterious Jaques Vois of Brussels who was described as the author of the armour by Martinez in the 1849 catalogue of the *Real Armería*, though the attribution has persisted and is not absolutely rejected even in the

catalogue of the exhibition under review. The only known record of this armourer is contained in an inventory of the *Real Armería* commenced in 1594 and continued until the second half of the seventeenth century. (See G. Macoir in *Les Chefs-d'Oeuvre d'Art Ancien à l'Exposition de la Toison d'Or à Bruges*: edited by H. Kerven de Lettenhove, Brussels, 1908, p.202.) Vois is there mentioned as the author of an armour made for the Cardinal Infante Ferdinand, Governor of the Low Countries from 1634 until his death in 1641, which Martinez mistakenly identified with the one under review. The absurdity of this identification is too obvious to require discussion and once it has been discarded the Jaques Vois attribution must be discarded too; though there seems to be no reason for doubting that an armourer of that name actually lived a century or more after the Philip I suit was made.

Only one of the many armours at Madrid belonging to the Emperor Charles V has been included in the exhibition: a figure (No. 2) from the 'K.D.' garniture, so called from the initial letters of *Karolus Dux* that are included in the decoration. This magnificent harness, made shortly before Charles succeeded his grandfather as Emperor in 1519, is the work of one of the greatest of all armourers, Colman Helmschmied of Augsburg. Though German in origin it has certain rather Italian features, for example the construction of the helmet, suggesting that in making it Colman was influenced by fashions current at the Burgundian Court. Despite the fact that its condition is less satisfactory than that of most of the other pieces from the *Real Armería* it is undoubtedly the most impressive armour in the exhibition.

Philip II, as the Spanish king with the closest connections with England, is represented by portions of the two garnitures which, it has been suggested, accompanied him when he came to England in 1554 to marry Queen Mary Tudor. Known respectively as the 'Burgundy Cross' (No. 3) and 'waves and clouds' (*de ondas ó de nubes*) garnitures (Nos. 4 & 5) because of their decoration, they are among the finest examples of the armourer's art surviving from the middle years of the sixteenth century. Not only is their workmanship of the very highest quality but they are also in splendid condition, with their etching as sharp and their gilding as bright as when they left the maker's hands. The 'Burgundy Cross' garniture, was completed in April, 1551 and the other, which includes the arms of Mary Tudor combined with Philip's



1

1. Armour of Philip I, the Handsome. Flemish, early sixteenth-century. *Real Armería, Madrid.*

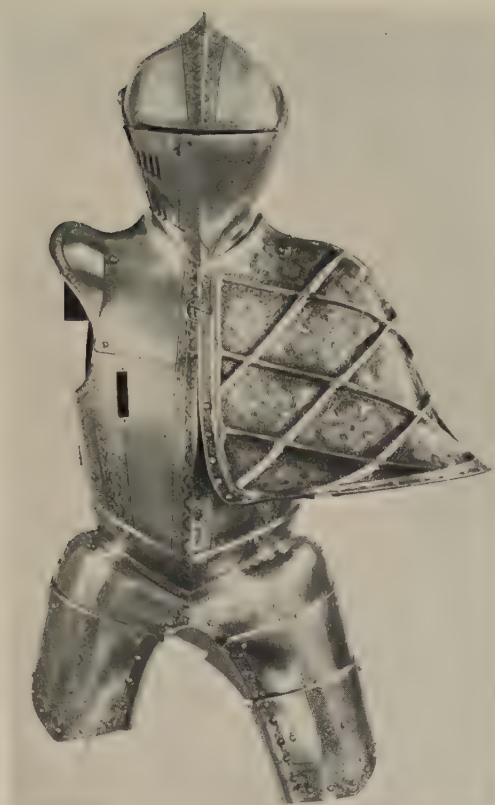
2. Field armour from the 'K.D.' garniture of the Emperor Charles V. By Colman Helmschmied of Augsburg, c. 1518. *Real Armería, Madrid.*

2





3. Bard and armour for the *Freiturnier*, from the 'Burgundy Cross' garniture made for Philip II as Infante by Wolfgang Grosschedel of Landshut in 1551. *Real Armería, Madrid.*



4. Armour for the *Freiturnier* (lacking its skirt and tassets) from the *de ondas ó de nubes* garniture, made for Philip II as Infante by Wolfgang Grosschedel of Landshut in 1554. *Real Armería*.

5. Extra pieces, for the Italian Joust (*Welschgestech*), from the *de ondas ó de nubes* garniture. *Real Armería*.

6. Armour of Don Gaspar de Guzmán, Conde Duque de Olivares: the armour shown in his portrait by Velazquez in the Prado. Probably Flemish, c. 1630. In the collection of the Duke of Alba and Berwick.

4

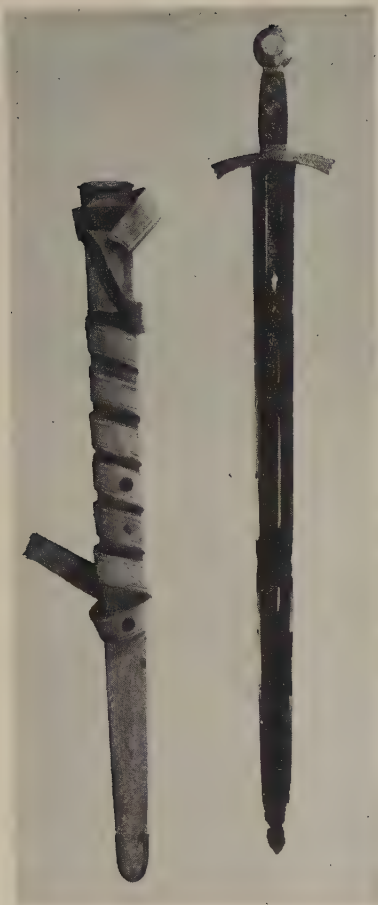
on the chanfron, in 1554, the year of the English marriage. Both are the work of Wolfgang Grosschedel of Landshut, a fact that gives them an additional interest to English students, since there can be little doubt that he was identical with the 'Wolfe Grechedyll' whose name occurs in a list of Henry VIII's Almain armourers at Southwark in 1518.

The remaining complete armour in the exhibition, a plain three-quarter cuirassier harness of c. 1630 (No. 6), is chiefly of interest because of its historical associations. Now owned by the Duke of Alba and Berwick it originally belonged to Don Gaspar de Guzmán, Conde Duque de Olivares (*ob.* 1643) who is shown wearing it in his famous equestrian portrait by Velazquez in the Prado.

The six swords in the exhibition are all of superlative quality, but pride of place must be given to the astonishingly well-preserved weapon (No. 7) found in the tomb of King Sancho IV, *el Bravo*, of Castile and León (reigned 1284-95) in Toledo Cathedral. Indeed, this is probably the most remarkable object in the exhibition, where it is on public view for the first time since

its discovery in 1948. It is of simple cruciform shape with cross and pommel of latten, gilt and engraved with Cufic lettering, and grip of wood inlaid with chequered lozenges and circular plaques painted under glass with the quartered arms of Castile and León. The broad straight blade is unique among surviving specimens of this date in retaining its original mirror-like burnish in many places, though elsewhere it is deeply corroded. Of particular interest too is the inscription on each face, which is the earliest known example—by about a century and a half—of the use of etching. The perfectly preserved scabbard is of wood covered with red leather and shod with a silver chape. It is attached by two black leather loops to a belt of green silk webbing lined with black leather and with narrow borders embroidered in red and two silver eyelets for the tongue of the missing buckle. Exhibited with the sword are Sancho's spurs which were also found in his tomb.

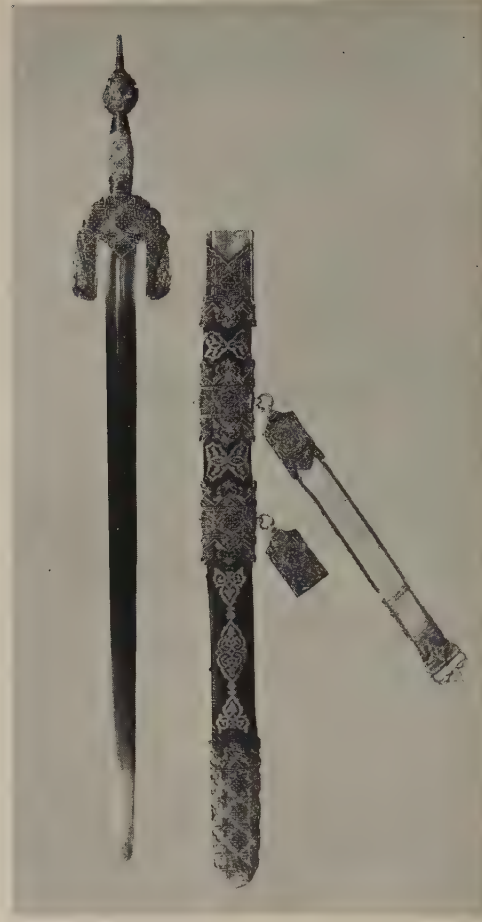
All the remaining swords in the exhibition are of outstanding importance, but there is space here to mention only two of them. One is the early fourteenth-century sword (No. 8) of an unknown



7



9



10

8



7. Sword of Sancho IV, *el Bravo*, of Castile and León (reigned 1284-95). Toledo Cathedral.

8. Sword of an unknown prince of the Royal House of Castile and León. First half of the fourteenth century. Toledo Cathedral.

9. Two Spanish swords from the Instituto de Valencia de Don Juan, Madrid. Left: late thirteenth century (right), c. 1500.

10. Sword of Boabdil, last Moorish King of Granada. Captured from the king after the Battle of Lucena in 1483. Museo del Ejército, Madrid. (With the exception of No. 8, all photographs are by the Ministry of Works, London.)

prince of the house of Castile and León that has been preserved for centuries in the Treasury of Toledo Cathedral. Both hilt and scabbard are mounted in silver-gilt and decorated with enamelled coats of arms, while the latter, which is covered with red velvet, retains fragments of its silk belt. The second sword (No. 10) is the more elaborate of the two that are said to have been captured from Boabdil, the last Moorish King of Granada (*ob.* 1527), after the battle of Lucena in 1483, both of which have been lent to the exhibition by the *Museo del Ejército*, Madrid. In form a typical *espada gineira*, its hilt and sheath mounts are of gold and silver with delicate granular and filigree decoration enhanced with coloured enamels. The anonymous Moorish artist responsible for mounting this splendid weapon was probably also the author of the sheath-locket and belt-chape from a similar sword which are at present on loan to the Victoria and Albert Museum.

The Present of Spain

A Seventeenth-Century Royal Gift

By William Reid

IN the current exhibition of Spanish Royal Armour at the Tower of London, there is a group of gun parts and crossbows which is of the utmost significance in the study of British sporting arms of the early seventeenth century. The weapons are described in the *Conde de Valencia de Don Juan's Catálogo Historico-descriptivo de la Real Armería*, Madrid, 1898, under the numbers K. 127-130 and J. 109-112, where they are said to have been received by King Philip III from James VI and I before 1608. In the Marchesi catalogue of 1849¹ and the edition of 1854, the date is given as 1608, and one of the crossbows (now J. 111) is described as having belonged to the Duke of Alba, an attribution rejected by Valencia de Don Juan. It appears that they may have formed part of a gift made in 1604 or more probably, although I hesitate to question the traditional dates without knowing their bases, a well-documented gift of 1614. I have been unable to confirm the pre-1608 date given by Valencia de Don Juan, and the Spanish authorities can offer no explanation. Possibly the pieces are the remnants of both gifts. Yet all the objects share certain decorative elements which point to their having been enriched at the same time in the same place. Their quality makes nonsense of the opinion, held until recently by many collectors and students, that the only arms of any beauty in Britain at that time were imported from the Continent. That the pieces from Spain formed part of a Royal gift does not detract from their value as testaments to the fine work of which the London craftsmen were capable.

An entry in Howes's continuation of John Stow's *Annales or General Chronicle of England* to the end of 1614 records a gift sent to Philip by James in 1604, and how it was delivered to the Spanish King and Queen by Thomas Knoll at Valladolid (*sic*). The contents of the present are described as:

Sixe stately horses with saddles and saddle-clothes, very richly and curiously imbroidered, that is to say, three for the King and three for the Queen.

Two Crosse-bowes with sheffes of arrowes.

Foure fowlling pieces with there furniture very richly garnished and inlaid with plates of gold.

A cupple of Lymehounds of singular quallities.

The only other references to this gift that I have been able to trace occur in the Pell Records, where Thomas Knoyle (Knoyll) is recorded as receiving payment on 21st July, 1606, and 13th March, 1607, for amounts totalling £282.² Knoyle, an Esquire of the Stable, was reimbursed for provisions of hay, bread, straw and other necessities . . . for horses lately sent to the King of Spain. The horses were shipped from Dover to the Groyne and thence to Valladolid by road. No mention has been found of the additional pieces described by Howes, either by way of description, ambassadorial report or account in the Issues of the Exchequer, and Howe's note may possibly confuse the gift of 1604 with the second, made ten years later, which he does not record.

Reports began to emanate from the court in London in the spring of 1614 that James was about to send another, more extensive, gift to Philip III. As early as April, the Doge and Senate of Venice had received an account from Francesco Morosini, their Ambassador in Madrid, of a gift of dogs, horses, swords and other objects which was in preparation.³ In June, the *Peregrine* of Ipswich was loaded with a splendid cargo, the *Present of Spain*, for which she was fitted with special bulkheads, stalls, mangers and cabins.⁴ An anonymous manuscript (D 3, p. 69) preserved in the library at Dún Mhuire, Killiney, Co. Dublin, lists the gift in some detail. Entitled *Presents sent in 1614 from the King of Inglande to the King of Spaine*, it mentions the following items:

Fowre fowlinge pieces, two plaine and two with massive gould.

Six crossbowes, thre plaine and thre with massive gould.

Six ryding trownks, thre plaine and thre with toppes of gould.

Fowre pictures of the King, the Quene, and Lady Elizabeth and the Prince.

Fowre water Spagnelles, fowre mastives, fowre Irishe grehounds and thre tomblers, two cormerants, twelve couple of houndes for the stagge.

Six pied connies, two pied bulles.

Ten horses of which fowre amling.

Fowre amling mares.

Two horses, with theyre covers of grene velvett fringed with gould.

The gift, like that sent in 1604, reflects the donor's love of all sports, which lasted as long as his health permitted. The young James's affection for a pied horse and a crossbow, which he carried wherever he went, is recorded as early as 1580.⁵

The two plain fowling pieces appear to have been lost since the date of the gift, or, if not lost, are no longer associated with their original owner. But of the gilded guns there remain two barrels, a lock and a trigger-guard. The barrel (K. 127: Tower Exhibition Catalogue No. 13) is extremely long (No. 1) and tapers gracefully from the stout breech to the raised moulding at the muzzle. The mouldings at breech and muzzle carry, respectively, a V-backsight formed by the junction of two outward-facing heads of putti, and a bead foresight. The upper segment of the barrel is chiselled with great freedom throughout its length with masks, trophies of arms, floral patterns and classical figures, the raised decoration being gilt against a dark, granular ground. The treatment of the various elements is strongly reminiscent of a group of English swords of the early seventeenth century of which the most famous, now in the Metropolitan Museum, is said to have belonged to Sir William Twysden.⁶ Along the upper line of the barrel is a row of nine oblongs, blank and undecorated, which contained engraved plaques of silver in the fashion of the boy's armour, unfortunately now also despoiled (No. 574), at Windsor Castle.

The snaphance lock (K. 128: Tower Cat. 14) is a typically constructed specimen (No. 2) of the period, but at some time

³ Archivio di Stato, Venice: *Senato, Secreta. Dispacci, Spagna*, 8th April, 1614.

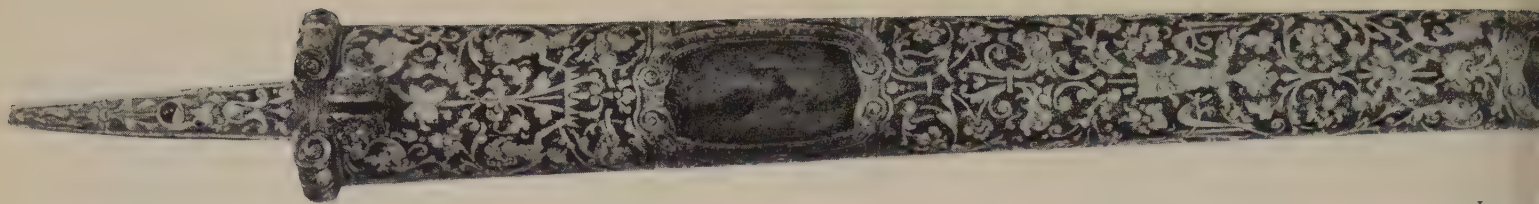
⁴ See note 2.

⁵ D. Wilson, *King James VI and I*, London, 1956, p. 32.

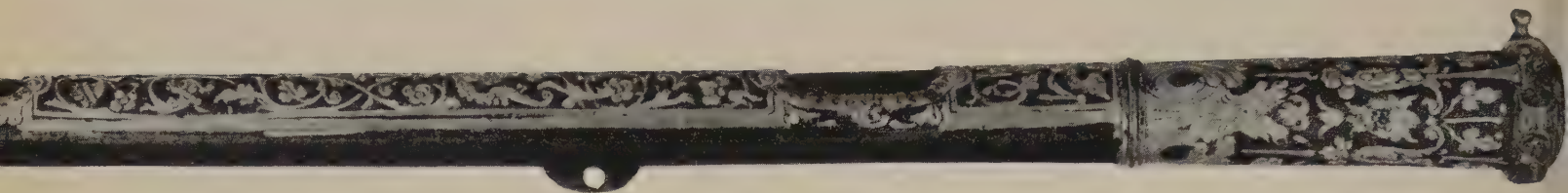
⁶ Vide S. V. Grancsay *A Loan Exhibition of Mediaeval and Renaissance Arms and Armour*, Los Angeles, 1953, No. 89.

¹ *Catálogo de la Real Armería mandada forma por . . . Señor Don José María Marchesi*. (Compiled by Antonio Martínez de Romero), Madrid, 1849.

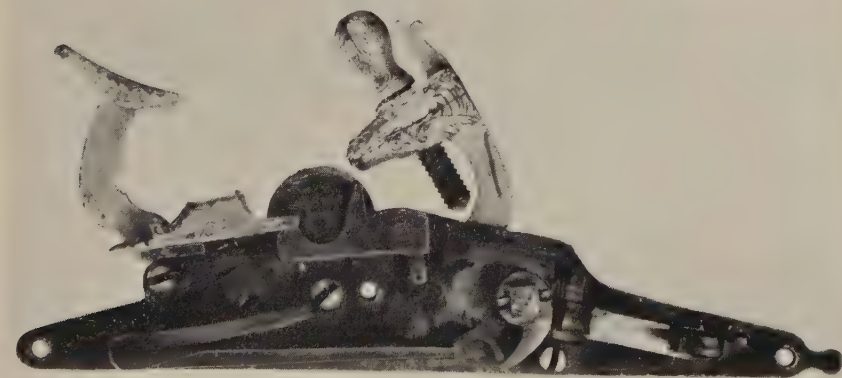
² F. Devon (ed.), *Pell Records, Issues of the Exchequer*, 1836. Entries for the dates mentioned.



I



2

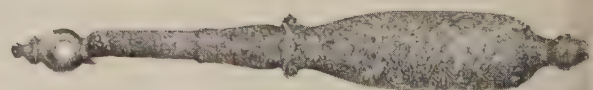


1. Breech and muzzle of gun barrel K. 127. English, early seventeenth century.

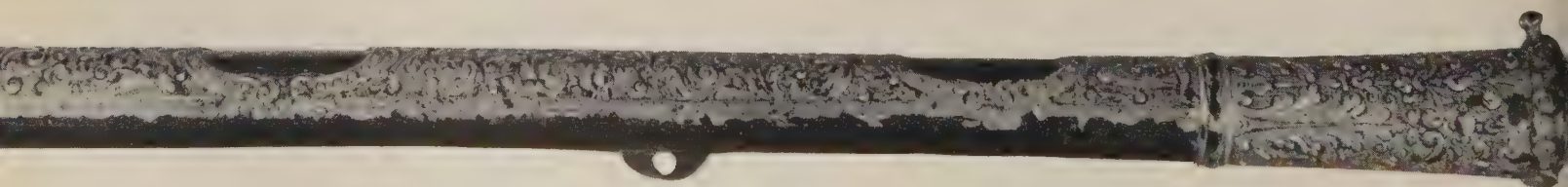
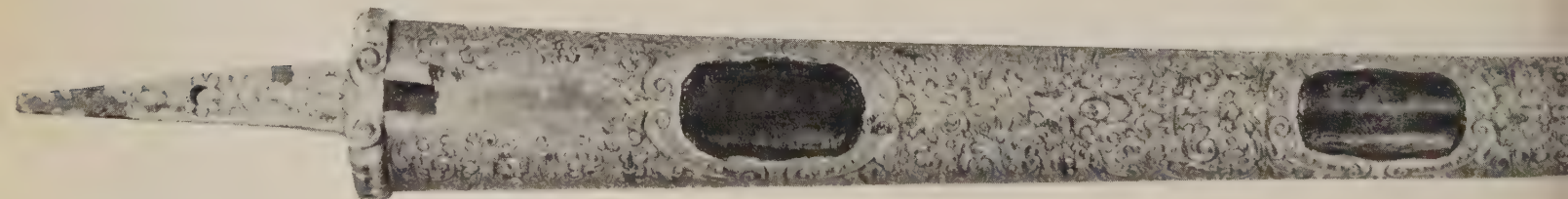
2. The snapshance lock (7.4 in. long overall) K. 128.

3. Trigger guard K. 130 and breech and muzzle of barrel K. 129. English, early seventeenth century.

The detail of the Tudor crossbow is reproduced by courtesy of the Director, Glasgow Art Gallery and Museum. Other illustrations are Ministry of Works photographs in which the Crown copyright is reserved.



3



1. The barrels of guns K. 127 and K. 129. (Top) K. 129, length overall 57.1 in. (calibre, 0.46 in.). (Below). K. 127, length overall 57 in. (calibre, 0.44 in.)

has had its tumbler replaced. That now fitted has no lug to take the rear of the missing rod which should slide the pan-cover forward on discharge. The outer surfaces of the lock-plate are decorated in the same style as the barrel with flowers and foliage, the cock and steel with stylised animals' heads, and on the pan is a circular fence with a satyr's mask in low relief. The outstanding single feature is the gold-lined pan, perhaps the earliest surviving example of a refinement shared by only the finest of guns two centuries later.

The second barrel (K. 129: Tower Cat. 15) is (No. 3) of the same fashion as K. 127 but lacks its backsight. Its decoration and that of the trigger-guard (K. 130: Tower Cat. 16) is gilt overall (No. 3), apart from the twelve blank oblongs, and consists of incised patterns of masks, flowers and classical figures against a granular ground. The rear bend of the guard is cast and chiselled with a female head in the round. The missing plaques were probably stripped from the barrels at the same time, before 1849, that the gold inlay was torn from the stocks of the crossbows. No remaining fragment of the stocks has been isolated, but they were almost certainly inlaid with gold like the crossbows.

The maker of the guns has not been identified, as none of the parts bears any mark or inscription. The only clues are found in accounts for the payment, in 1608 and 1613, for guns bought by the young Prince of Wales for himself and as presents for King Christian IV.⁷ These guns were supplied by Stephen Russell of London at a price of £45 for Christian's gun with its flask and case, the price to include the *graving, damasking and other workmanship of the same*. The Danish king, who visited Britain a short time before, wrote in a letter to the Prince dated 23rd October, 1607: 'We knew that you had no need of well-bred and most select horses and a choice gun; nevertheless we have added these little things of ours to your great wealth'. A contemporary index to the volume in which the letter is preserved in the Rigsarkivet, Copenhagen, refers to it as *Transmissio equorum et sclopetorum* which would suggest that Henry's was a return gift.⁸

Prince Henry's second recorded firearms purchase from Russell was for four guns at a total price of £190, *two rich damasked pieces and two rich white pieces cut and gilded with rich gold*, each with its case, flask and mould. These were ordered shortly before the Prince's death in 1612, and, since they tend to fit the numbers and descriptions of the guns sent to Philip, there is a temptation to infer that as the impecunious James had to pay for his son's purchases he utilised them to pad out the diplomatic gift soon afterwards.

The crossbows in the exhibition bear a strong typological resemblance to one in the Glasgow Art Gallery and Museum which is etched with the Tudor Royal Arms.⁹ The Glasgow crossbow is also etched on the inner face of the bow with a



5. Etched decoration of the crossbow bearing the Tudor Royal Arms (top) and (centre and bottom) etched work on two other crossbows (J. 111 and J. 109) in the exhibition.

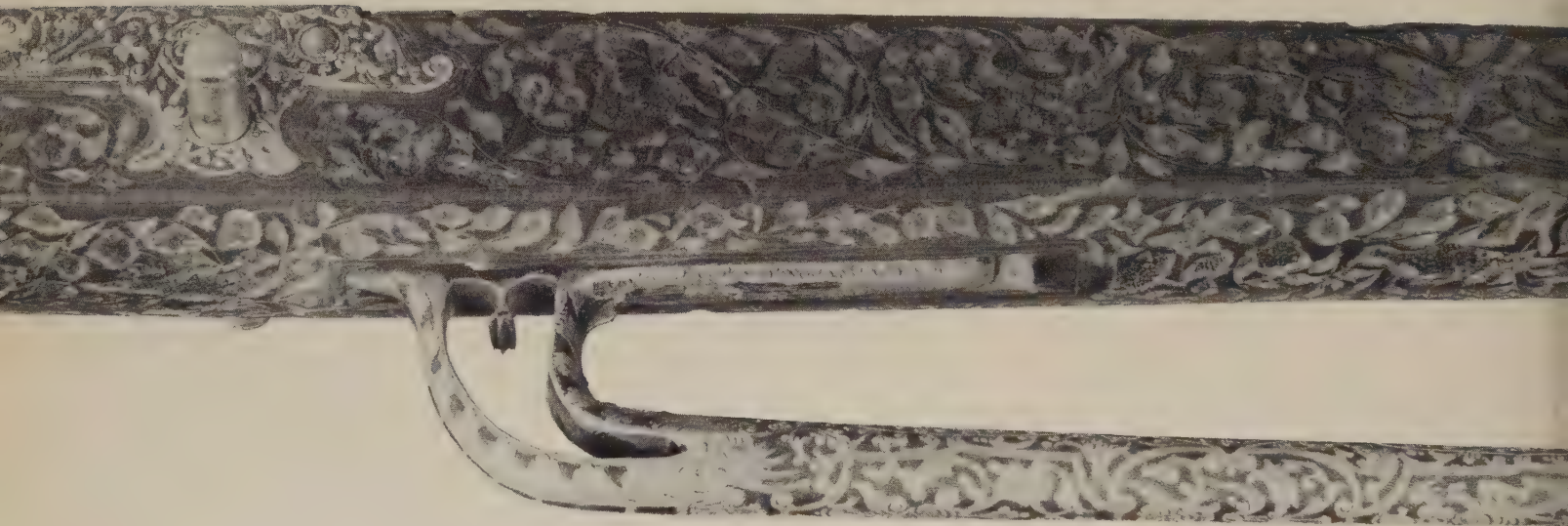
⁷ See Note 2.

⁸ Communicated by the Director of the Rigsarkivet, to whom I am indebted, as I am also to Mr. C. Blair for his help with several matters, among them his correction of my reading of the Latin original.

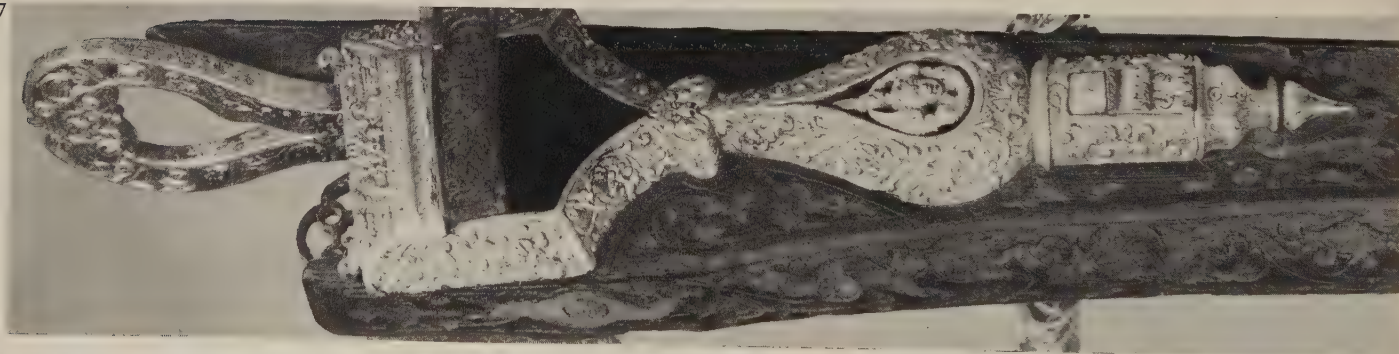
⁹ Vide William Reid, *A Royal Crossbow in the Scott Collection in Scottish Art Review*, Vol. VIII, No. 2.

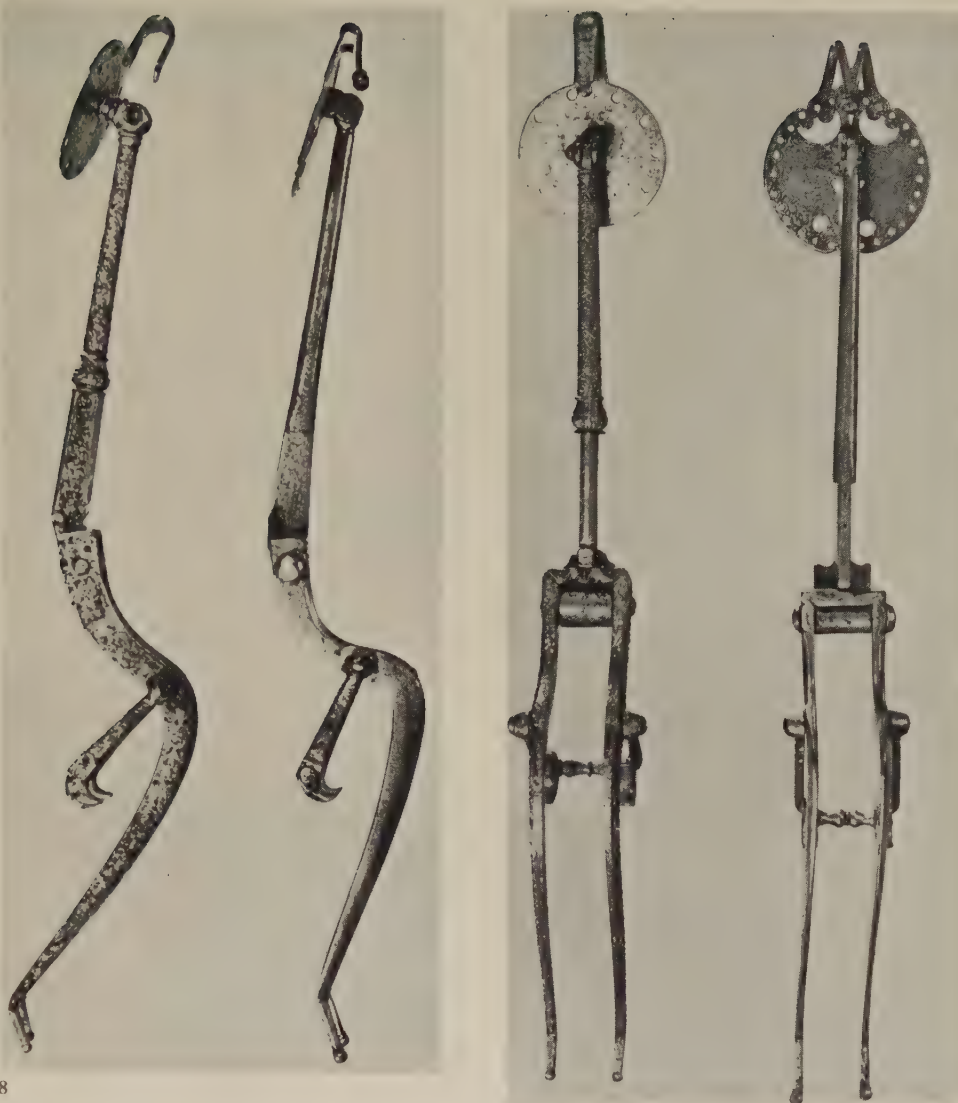


6



7





6. Trigger roots and cheeks of crossbows J. 111 (top) and J. 109.

7. Bow irons and loops of crossbows J. 111 (top) and J. 109.

8 & 9. The gaffles of J. 112 (left) and J. 110. Length overall: J. 112, 21 in., J. 110, 21.1 in. English, early seventeenth-century.

8

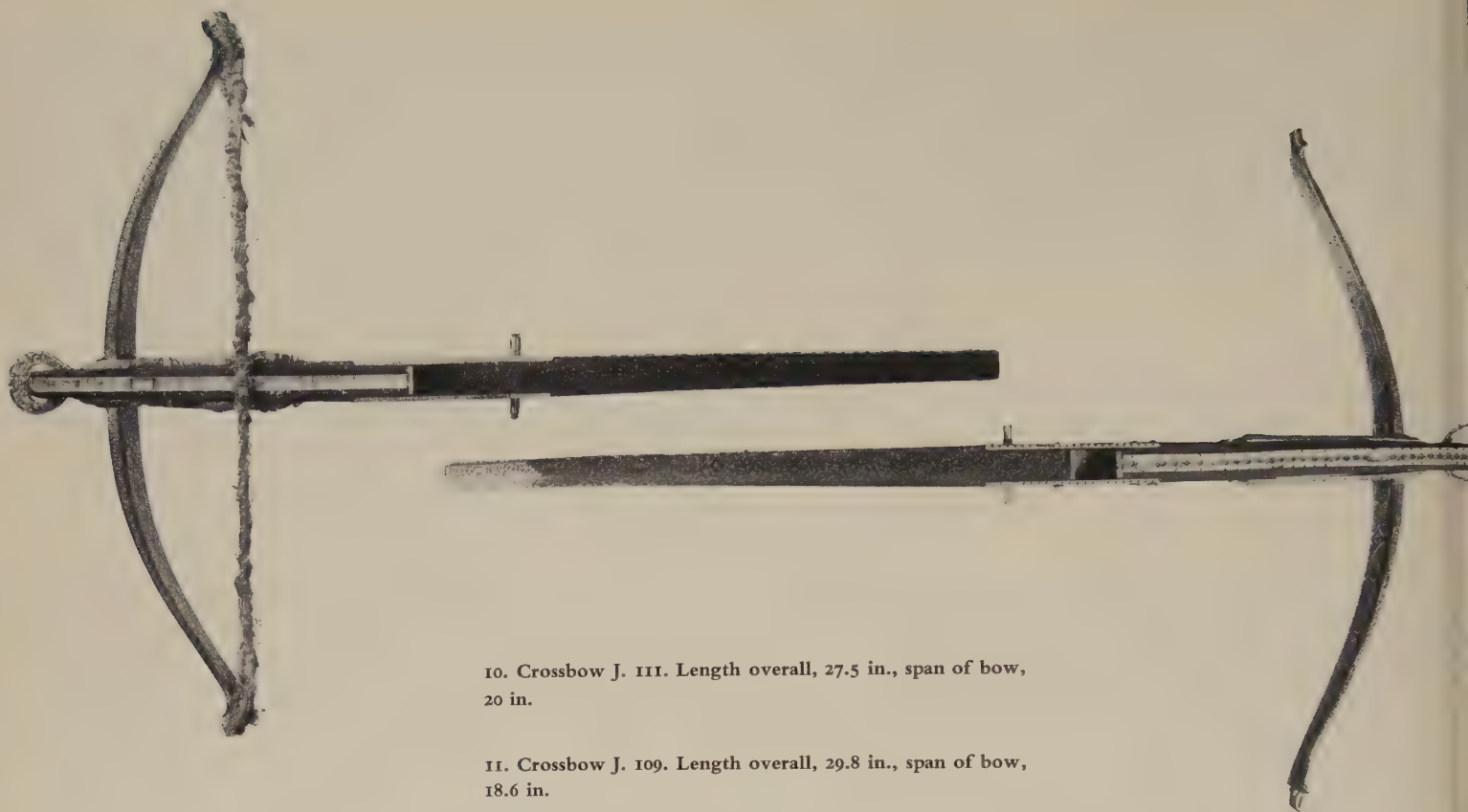
9

pattern which resembles both that on the crossbow J. 111 (No. 10) and some bands on an armour of King Henry VIII now at Windsor Castle. These patterns do not occur on the crossbow J. 109: Tower Cat. 9) which is (No. 11) rather more like the Glasgow crossbow in construction but the treatment of the decoration has strong similarities (Nos. 6 & 7). The bow is etched overall with strapwork arabesques and foliage, the panels of the strapwork involving exotic birds. The stock of pear or hawthorn was originally inlaid with gold wire and sheet in foliar patterns, human figures, birds, animals of the chase and masks. At the fore-end an inlaid bone arrow-rest is fastened to the stock by two steel pegs passing down through it, the rear one also retains the suspension loop below the stock. The mechanism was quite primitive by comparison with those in use on the Continent at the same period. When the action was cocked the forward tip of a long, Z-shaped trigger engaged a notch in the now missing stag antler nut to prevent its turning under the tension of the cord. Pressure on the down-curved, moulded end of the trigger withdrew the detent and allowed the nut to turn to release the cord against the butt of the arrow. A safety stop, hinged to the underside of the stock, prevented the inadvertent release of the trigger. All the metal furniture, including the deep butt-cap, is freely chiselled with patterns of running foliage against a dark, granular ground as on the barrel and lock K. 127 and K. 128.

The steel gaffle used to bend a crossbow of this type and now associated with J. 109 is J. 110 (Nos. 8 & 9) in the Real Armeria catalogue (Tower Cat. 10). With the exception of the reverse of the upper plate, which hinges to form a catch when the gaffle is folded for carrying, its surfaces are decorated with punched foliage and gilt overall.

The second crossbow (J. 111: Tower Cat. 11), etched like the Tudor crossbow in Glasgow, is a little less similar to it than is its partner in the exhibition. The stock has not had a suspension hook, and the bow-irons are more graceful in form with a fretted extension at the forward ends, the left of which is broken off short. The metal surfaces other than the bow and the cheeks which reinforce the nut box are chiselled overall, as is the accompanying gaffle (J. 112: Tower Cat. 12), with foliage and flowers (Nos. 8 & 9) against a granular ground and are gilt overall. The engraving on the cheeks and gaffle is reminiscent of the decoration on an armour of Charles I, which has borders incorporating addorsed C's (No. 11-91 in the Tower Armouries). The original cord of twisted green silk remains and under the fore-end is a tiny fragment of the gold inlay which has escaped the notice of its despoilers.

A third crossbow, described by Valencia de Don Juan under J. 107, appears to have originally been part of the same group as these now known as part of the gift to Philip. In the 1849



10. Crossbow J. 111. Length overall, 27.5 in., span of bow, 20 in.

11. Crossbow J. 109. Length overall, 29.8 in., span of bow, 18.6 in.

catalogue the crossbows 607 and 612 were described as being in the same style, and I consider that these are the weapons described under J. 107 and J. 109 in the Valencia de Don Juan catalogue of 1898. In 1849, the crossbow J. 111, now described as part of the gift, was numbered 640 and said to have been owned by the Duke of Alba,¹⁰ an attribution altered by Valencia de Don Juan when he discarded one of the pair 607 and 612, and substituted the 'Duke of Alba' crossbow. His reasons are unknown.

Unfortunately there is no indication of the maker of these pieces, which are among the finest seventeenth-century crossbows in existence and which form three-quarters of the certainly identifiable English sporting crossbows other than the late bullet-shooting variety. Throughout the century before the gift was made the most frequently recorded makers' names connected with the successive courts are those of several generations of Lecriands and Russells, Billiards and Bawdesons. Future research may point to some other source of supply, but at present it seems probable that the crossbows were selected for the king by Humfrie Broughton, Yeoman of the Crossbows, in the workshop of a successor to one or other of these families.¹¹

Nothing is known of the sources of the balance of the present. John de Cretes, the King's Sergeant Painter, had supplied a

similar set of portraits which was sent to the Archduke of Austria in 1606 and it is likely that those for Philip came from the same man or a subsequent holder of his office.¹² The animals could have come from any of James's properties and only in the case of the cormorants is anything recorded. John Wood, a servant of the king, had the task of travelling *into some of the furthest corners of this realm* to collect the birds as fledglings and of making them *fit for the use of fishing*.¹³ Evidence of James's enthusiasm for the result of Wood's work appears throughout his reign in payments made towards the construction of fishponds for the birds at Westminster, Greenwich and Hampton Court.

The escort who saw the gift delivered to Philip is unknown. Morosini writes of him, in a report of 21st September, 1614, only as an agent who arrived in Madrid some time before, stayed there for a while and then, two days previous to the date of the report, left Madrid to deliver his valuable charge at the great, sombre mass of the Escorial.¹⁴ On the journey to deliver his king's message of thanks, Philip's courier took only twelve days, a time which compares favourably with the five days of hard driving taken to bring the remaining elements of the *Present of Spain* back to London in 1960.¹⁵

¹² See Note 2.

¹³ See Note 2.

¹⁴ See Note 3, 21st September, 1614.

¹⁵ Archivio di Stato, Venice: *Senato, Secreta. Dispacci, Inghilterra*, 17th October, 1614.

¹⁰ Confirmed by a photograph from the Laurent folio of c. 1860 in which J. 111 bears a label numbered 640.

¹¹ British Museum, Add. MS. 12,498, fo. 149 v., et seq.

Antonio Tarsia

By Hugh Honour

THE recent acquisition by the Victoria and Albert Museum of two marble statues by Antonio Tarsia provides a suitable occasion for a brief note on the work of this little-known Venetian artist.¹ Tommaso Temanza, the eighteenth-century architect and historian, referred to him as a fairly good sculptor—'assai buono scultore'—but in a period of Venetian art so very much less distinguished for its sculpture than its paintings he now appears to have been outstanding. In late seventeenth- and early eighteenth-century Venice the sculptor was regarded mainly as a decorative artist employed in producing—one might almost say mass-producing—whole hierarchies of saints for the façades and altars of churches and whole mythologies of gods for the spruce gardens of villas on the *terra-firma*. It is significant that the many guide books which record in detail the paintings in the churches of Venice barely refer to the Myriad carved figures posing and gesticulating beneath Tiepolo's ceilings and beside Piazzetta's altar-pieces. Tarsia belongs to a generation of sculptors who are best known for their contributions to the Valier monument in the Church of SS. Giovannine Paolo and the richly decorated façades of San Stae and the Gesuiti. Of his contemporaries—who included Pietro Baratta, Giovanni Bonazza, the Gropelli brothers, Giuseppe Toretto and Giovanni Pensò, called Cabianca—the only one who has secured more than local renown is Antonio Corradini, mainly on account of his virtuoso piece in that Mecca for students of *settecento* sculpture, the Cappella Sansevero de' Sangri, Naples.² Corradini and Tarsia, who were brothers-in-law, display enough stylistic similarities to suggest that they may have been pupils of the same master.³

Antonio Tarsia—or Tersia, as he signed his earlier works—was born, probably in Venice, in about 1663.⁴ At this moment Venetian sculpture had just been roused by the Flemish Josse de Corte from the long slumber which overcame it after the death of Alessandro Vittoria's immediate followers. Giusto Le Court, as the Venetians called him, had travelled to Venice by way of Rome where he absorbed some influence from his compatriot Duquesnoy and, probably, Bernini.⁵ Whether Tarsia began his career by working in Le Court's studio, like Cabianca and Gio-

vanni Bonazza, is not recorded, but he certainly derived some inspiration from this source.⁶ He may alternatively have served his apprenticeship under one of the other foreigners then in high esteem in Venice, such as Michele Fabris (L'Ongaro) who had also studied in Rome before going to Venice, or the German Tommaso Ruer.⁷

The earliest record of Tarsia's activity is provided by a receipt for a small sum paid to him by Ferigo Corner and dated 1705.⁸ Later in that year he probably began work on the Valier monument in SS. Giovanni e Paolo for which he supplied two statues and one low relief (Cat. No. 3). With their ruffled draperies and somewhat affected postures, these figures reveal Tarsia's debt to Le Court though they have none of that northern, almost gothic, quality which so strongly marks the Flemish sculptor's work beneath its veneer of Roman baroque classicism. That Tarsia should have been commissioned to provide these important contributions to the Valier monument suggests that he had already, in 1705, established himself among the leading sculptors in Venice. Soon afterwards he supplied statues for the façade and interior of San Stae (Cat. No. 5) and in about 1710 carved the statue of the Redeemer on the façade of San Giorgio Maggiore (Cat. No. 2). Nothing is then heard of him for some five years: and since his next group of works is in a somewhat different style he may have left Venice, perhaps to visit Rome.

Sometime between 1715 and 1729 Tarsia carved a statue of St. Paul, for the façade of the Gesuiti (Cat. No. 4), which reveals much less of Le Court's influence than those he executed in the first decade of the century. His next recorded works are the little stone putti which are all that survive of a large series of statues he provided for the buildings and park of the Villa Giovanelli at Noventa Padovana in 1721 (Cat. No. 1). He also carved, at about the same time, a couple of statues for the Summer Garden, St. Petersburg (Cat. No. 7). Like many of his contemporaries in Venice—notably Antonio Gai, the Marinali family and the Bonazza family—he was probably much employed in works of this nature.⁹ But without the assistance of documents it would hardly be possible to recognize his hand among the bewildering multitude of attractively weathered stone gods and goddesses, allegories and *Commedia dell'Arte* actors which enliven the gardens of Venetia.

In 1728 Tarsia was commissioned by the Pisani family to carve the marble altar of the rosary for the church of San Vitale, Venice (Cat. No. 6). This, the most impressive of his works, reveals him as a practitioner of a very restrained, one might almost say classicizing, rococo style, more Roman than Venetian, especially in the two free-standing figures. The central

¹ I am very grateful to Mr. John Pope-Hennessy, the Keeper of the Department of Sculpture of the Victoria and Albert Museum, for drawing my attention to the two marbles and for giving me permission to publish them. I also record my gratitude to Dr. Camillo Semenzato for his help.

² For Antonio Corradini see G. Mariacher in *Arte Veneta*, I, 1947, p. 203 and A. Riccoboni in *Arte Veneta*, VI, 1952, p. 151; for Pietro Baratta, C. Semenzato in *Critica D'Arte*, 25-6, 1958, p. 150 and H. Honour in *The Connoisseur*, December 1958, p. 170; for Giovanni Bonazza, C. Semenzato in *Saggi e Memorie*, 2, 1959, p. 283. A full account of Cabianca is to be found in Tommaso Temanza's *Zibaldon di Memorie Storiche* in the Biblioteca del Seminario Patriarcale, Venice (MSS. 746).

³ T. Temanza, *Vite dei più celebre architetti e scultori Veneziani*, Venice, 1778, p. 380, declares that Tarsia 'fu maestro e suocero di Antonio Corradini' (sic), but since Corradini (b. 1668) was so very little younger than Tarsia it seems more probable that they were fellow pupils.

⁴ The principal, albeit brief, source for Tarsia's life is the account in Temanza's *Zibaldon* . . . which appears to have been written in about 1750. Temanza used this as the basis for his remarks on the sculptor in his *Vite* . . . He states that Tarsia died on the 10th December, 1739, aged 'anni 77 in circa'.

⁵ For Le Court see N. Ivanoff in *Arte Veneta*, II, 1948, p. 115.

⁶ Temanza states that Cabianca worked first under Michele Fabris and then under Le Court; P. Brandolesi, *Pittura, Sculture . . . di Padova*, Padua, 1795, p. 265, states that Giovanni Bonazza was a pupil of Le Court.

⁷ Lives of both Fabris and Ruer are in Temanza's *Zibaldon* . . . (see N. Ivanoff op. cit.); the former died in 1684 and the latter in 1696.

⁸ Biblioteca Corner, Venice, MSS. P.D. C2377/XXXV, 27 Jan., 1705, 'Ho ricevuto io Anto Tersia Scultor dal Medmo. Illmo. Sigre. Ferigo Corner Scudi d'Argento no. dieci a conto di fatture val 110'. The scudo at this date: about 3/6d.

⁹ Temanza, in the *Zibaldon* . . . credits Gai with numerous garden figures very few of which can now be traced. Many of Orazio Marinali's figures are signed with a monogram but by no means as many as have been attributed to him. For the Bonazza family, whose workshop was in Padua, see C. Semenzato: *op. cit.* and *Antonio Bonazza*, Venice, 1957.



1. Bacchus, marble statue 61 cm. high, by Antonio Tarsia, c. 1725-1730. Victoria and Albert Museum.



2. Thetis, marble statue 70.5 cm. high, by Antonio Tarsia, c. 1725-1730. Victoria and Albert Museum.



3. Thetis, terracotta bozzetto 28.2 cm. high, here identified as the work of Antonio Tarsia. M. H. de Young Memorial Museum, San Francisco.

relief of the *Annunciation* with its pirouetting angel is, however, conceived in a more lively fashion and one wonders if it was not executed after the design of a painter, possibly Sebastiano Ricci, who also worked in the church of San Vitale. Ten years after carving the San Vitale altar Tarsia provided a pair of statues for the steps of the Villa Giovanelli at Noventa Padovana (Cat. No. 1), somewhat lumpy figures which recall his statue of Liberty on the Valier monument. He died on the 10th December, 1739, in the contrada of San Giovanni Decollato, Venice. Two sons survived him, one of whom, Lorenzo, was a priest, while the other, Bartolommeo, was a painter and worked in Russia.¹⁰

The two figures in the Victoria and Albert Museum (Nos. 1 and 2: Cat. No. 8) are nearer in style to the San Vitale altar than to any of Tarsia's other works and, in the absence of document-

ary evidence, they may therefore be dated in the later 1720's. Unfortunately, little is known of these statues save that they were acquired from an English collection.¹¹ They may even have been commissioned by an English patron; for although Venetian sculptors worked for the English less than their contemporaries in Florence and Rome, and much less than the painters of their own school, at least one instance of such a commission is recorded.¹² Moreover, the classical subjects of the statues would have recommended them to an English milord of this date, and it is also significant that they are carved in marble. Venetian patrons were usually content with stone.

¹⁰ According to M. Boschini: *Descrizione di tutte le pubbliche pitture della Città di Venezia*, Venice, 1733, p. 445, Bartolomeo Tarsia painted a *Massacre of the Innocents* for the church of San Michele, Venice.

¹¹ They were bought by the museum from Mrs. Van der Elst of Grantham Castle in 1956. A tradition holds that they were originally commissioned by one Mr. Gregory.

¹² Temanza records in the *Zibaldon* . . . that Antonio Gai carved some stone statues, after the antique, including figures of Meleager and Atalanta, which were sent to England by Consul Smith.

The figure of Bacchus is a free adaptation of a statue of the same subject in the Vatican,¹³ though a vase and satyr have been added and the head has been given a rococo twist. The female is still less classical in style, despite the similarity of her posture to that of the famous Vatican *Ariadne*.¹⁴ At first sight she seems to represent Venus, but the drapery is of a type which Nereids usually hold above their heads on Roman sarcophagi,¹⁵ and it therefore seems probable that she represents Thetis, the sister of the Nereids. Thetis harboured Bacchus when he was fleeing from Lycurgus and was given a gold urn as a reward—hence, perhaps, the presence of the urn at the feet of Tarsia's Bacchus. Both figures are carved with great delicacy and have a light and airy elegance which is very rare in Venetian sculpture of this period. The signed statues in the Victoria and Albert Museum make it possible to attribute to Tarsia a very fine terracotta (No. 3), formerly ascribed to the Genoese school, in the M. H. de Young Memorial Museum, San Francisco.¹⁶ There can be little doubt that this is the *bozzetto* for the statue of Thetis. Of the differences between the two works the most obvious is the drapery above the figure's head which naturally had to be omitted when the statue was carved in marble. The terracotta is also more strongly rococo in feeling than the marble; the posture is easier and more relaxed and the play of curves more pronounced. It reveals a very remarkable advance on Tarsia's only other recorded terracotta—the *bozzetto* for the statue of Doge Silvestro Valier—and secures him a place among the best eighteenth-century modellers, not only in Venice but in all Italy.

CATALOGUE OF WORKS

The following catalogue is arranged in geographical order, but terracotta *bozzetti* are listed under the works with which they are connected.

Noventa Padovana.

1. Villa Giovanelli, a series of Vicenza stone statues for the house and park. Archives of the Giovanelli family record that Benedetto Giovanelli, Procuratore di San Marco, commissioned a series of decorative statues from Antonio Tarsia on the 27th October, 1721, stipulating that they were to be completed by the 27th April, 1722. The statues were to consist of eighteen *putti*, which survive on the two *portinieri* of the villa, and a series of figures for the garden representing Atalanta, Meleager, an old woman, a blind man, a bear and a triton, all of which have vanished. In 1738 Tarsia executed two more statues, allegorical of the senses of Taste and Smell (both signed *ANT. TARSIA*), which survive on the steps to the main entrance of the villa. Other decorative statues were carved for the villa by Antonio Gai, Paolo Gropelli and Gino Gropelli.
Bibl.: L. Gaudenzio in *Arte Veneta*, 1953, p. 157, with transcripts of the documents in the Giovanelli archives.

¹³ S. Reinach: *Répertoire de la Statuaire*, Paris, 1906, vol. I, p. 381. Direct copies after the antique were occasionally carved in Venice at this date (see note 12). A copy of the Belvedere Antinous by Cabianca, originally commissioned for Louis XIV (according to Temanza) is in the *cortile* of the Palazzo Corner (Prefettura).

¹⁴ S. Reinach *op. cit.* vol. I, p. 385.

¹⁵ S. Reinach *op. cit.* vol. I, pp. 95-6.

¹⁶ I am very grateful to Dr. Walter Heil, the director of the M. H. de Young Memorial Museum, for sending me a photograph of this terracotta and allowing me to publish it. Unfortunately I have not seen the work, but Dr. Heil who has compared it with the marble in the Victoria and Albert Museum accepts my attribution.

Venice.

2. San Giorgio Maggiore, stone statue of Christ on the apex of the pediment on the façade. As Temanza records, this statue was put up to replace one by Giovanni Battista Albanesi which had been blown down in a storm. It dates from about 1710-1711.

Bibl.: T. Temanza: *Vite dei più celebre architetti e scultori Veneziani*, Venice, 1778, p. 380.

3. SS. Giovanni e Paolo, marble statues of Doge Silvestro Valier and Liberality (signed *ANT. TERSIA*) and a low relief of Peace (signed *ANT. TERSIA. F.*) on the monument of the Valier family. The monument, designed by Andrea Tirali, was executed between 1705 and 1708. Other statues and reliefs for it were executed by Pietro Baratta, Giovanni Bonazza, and Marino Gropelli.

Bibl.: D. Martinelli: *Il Ritratto . . . di Venezia*, Venice, 1705, p. 175; G. Moschini: *Guida per la Città di Venezia*, Venice, 1815, vol. I, p. 137.

3a. Ca' Rezzonico, coloured terracotta *bozzetto* for the statue of Doge Silvestro Valier (54.5 cm. high).

Bibl.: G. Lorenzetti: *Venezia e il suo Estuario*, Rome, 1956, p. 342; G. Mariacher in *Bollettino dei Musei Civici Veneziani*, 1959, no. 4., p. 17.

4. Santa Maria Assunta (Gesuiti), stone statue of St. Paul on the façade. The church was erected by the Manin family between 1715 and 1729.

Bibl.: P. A. Pacifico: *Cronaca Veneta*, Venice, 1736, p. 343.

5. San Stae, stone sculpture on the façade and one of the four statues of Doctors of the Church inside. All the statues on the façade of the church were executed after 1705, when the building had been erected but remained to be decorated, and before 1710 when P. Coronelli published an engraving which shows the statuary in place. To decide which of the severely weathered exterior statues is the work of Tarsia is difficult, but the close similarity of the central figure of Christ and the statue of the same subject on San Giorgio Maggiore (Cat. No. 2) suggests that this is by him. Nor is it much easier to assign each of the four interior statues to its proper author; that of St. Ambrose is perhaps the work of Tarsia. A bust of Sebastiano Foscari in the church has occasionally been attributed to Tarsia for reasons which are obscure.

Bibl.: P. Pacifico *op. cit.* p. 382; G. Lorenzetti *op. cit.* pp. 469-470; G. Mariacher *op. cit.* p. 27 (with repr. of Foscari bust).

6. San Vitale, marble low relief of the *Annunciation* flanked by statues of St. Dominic and St. Rose (signed *ANO TARSIA*). The will of Almo Pisani reveals that this altar was being erected at his expense in 1728. It seems unlikely that Lorenzetti's attribution of the statues of St. Simeon and St. Joseph, on the opposite altar, to Tarsia is correct.

Bibl.: R. Gallo: *I Pisani ed i Palazzi di S. Stefano e di Stra*, Venice, 1945, pp. 62-3; G. Lorenzetti *op. cit.* p. 493.

WORKS OUTSIDE ITALY

Leningrad.

7. The summer garden, statues of Nemesis and Fate. It seems probable that these Statues were carved in Venice, like the other works by Venetian sculptors in the same gardens. Two of Pietro Baratta's statues in this garden are dated 1714 and 1722; those by Tarsia presumably date from the same period. I am informed that two statues by Tarsia are in the park of Tsarskoe Selo, but I have been unable to obtain confirmation from the Soviet authorities.

Bibl.: G. Mazulewitch: *Lentj sad i ego skulptura*, Leningrad, 1936.

London.

8. The Victoria and Albert Museum, marble figures of Bacchus (signed: *ANT. TARSIA*) and Thetis. These figures, formerly at Grantham Castle, were purchased by the museum in 1956. They appear to date from the 1720's.

8a. M. H. de Young Memorial Museum, San Francisco, terracotta *bozzetto* for the statue of Thetis (28.2 cm. high: accession Nos. A. 138-9-1956).

THE first exhibition ever to have been staged in Britain of important early examples of American silver from private and public collections will be held at Christie's in London from August 24 to September 24. It is sponsored by the English Speaking Union. All the two hundred exhibits will have come from the United States. As a complement to this all-American display of the handiwork of her goldsmiths, which flourished early in colonial America with a skill and sophistication not found in other crafts, American furniture and paintings from English collections will also be shown. Her Majesty the Queen has graciously consented to loan two pictures: one by J. S. Copley, the other by Benjamin West. Further examples of Copley's work are being loaned by the Tate Gallery and by Viscount Gage (see 'Paintings at Firlie Place', *The Connoisseur*, June, 1956). Two Wests are also coming from Eton College and two portraits by Gilbert Stuart from Saltram Park, Devon (see *The Connoisseur Year Book*, 1958). The background is completed by the display of relics associated with George Washington and with John Adams. The latter was first American envoy to Great Britain in 1785 and subsequently became second President of the United States.

For the past thirty years no other European art periodical has consistently devoted as much space to the arts of America as *The Connoisseur*. Although much of this has been concerned with American furniture and painting, there has been equally as much space given to the specialised study of American silver. Many of the exhibits which will be seen at Christie's some of which are here shown, have in fact, been illustrated in *The Connoisseur* and in its books on the fine arts. In recording great American collections of silver, all the leading names in the study of American silver have appeared, including John Marshall Phillips, Kathryn C. Buhler (who assembled the exhibits for this exhibition), Gregor Norman-Wilcox, Helen Comstock.

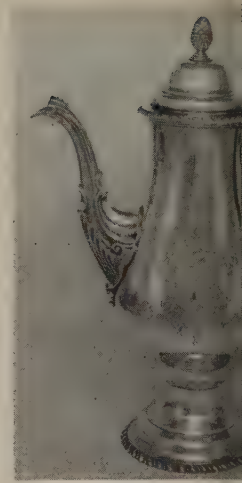
Many of the American styles in silver were basically English, since many of the goldsmiths concerned were trained in London: as, for example, Robert Sanderson who arrived in Massachusetts in 1638, and Richard Storer who came to Boston in 1635. There will, however, be particular interest in the characteristic work of native craftsmen and the different centres in which they worked: Jeremiah Dummer, John Coney of Boston, Cornelis van der Burgh, of Dutch origin and the first native New York goldsmith, Jesse Kip, Bartholomew Le Roux, Peter Van Dyck, Cesar Ghiselin, Jacob Hurd, Myer Myers, Richard Humphreys, Paul Revere of Boston, Joseph Anthony and Joseph Richardson of Philadelphia, Simeon Soumain of New York, William Faris of Annapolis and a score of others. So little, in fact, is known in England about the work of American goldsmiths that this exhibition will be a unique study opportunity for collectors and students.

For Further Reading—Some Books on American Silver

- AVERY, C. LOUISE: *Early American Silver*, New York (1930).
 BIGELOW, FRANCIS HILL: *Historic Silver of the Colonies and its Makers*, New York (1917, re-issued 1941).
 BUHLER, KATHRYN C.: *American Silver*, New York (1950).
 CLARKE, H. F.: *John Hull*, Portland, Me. (1940).
 CLARKE, H. F.: *John Coney*, Cambridge, Mass. (1932).
 ENSKO, STEPHEN G. C.: *American Silversmiths and their Marks III*, New York (1948).
 FRENCH, HOLLIS: *Jacob Hurd and His Sons*, Cambridge, Mass. (1939).
 PHILLIPS, JOHN MARSHALL: *American Silver*, New York (1949).
 PLEASANTS AND SILL: *Maryland Silversmiths*, Baltimore (1930).
 ROSENBAUM, JEANETTE W.: *Myer Myers*, Philadelphia (1954).



1



2

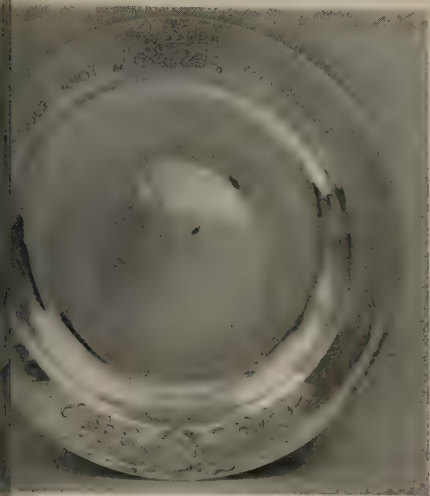
American Silver



6

7





4

5

omes to London

The Connoisseur Concise Encyclopaedia of American Antiques. Vol. II, pp. 149-161 (New York, 1956).

Titles of articles on American silver which have appeared in *The Connoisseur* can be supplied on request.

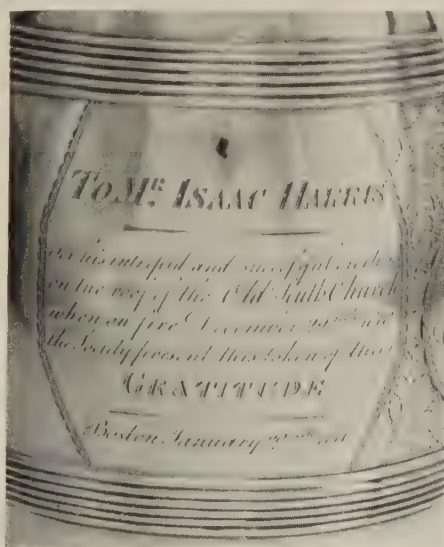


8

9



11



10



1. Cup, 13½ in. high, by Jacob Hurd, Boston (1702-1758). 2. Coffee pot, 13 in. high, by Paul Revere, Boston (1781). 3. Plate, 13 in. diameter, by Samuel Minott, Boston (1732-1803). 4. Salver, 21¾ in. diameter, by Lewis Fueter, New York (c. 1730). Loaned by the New York Historical Society. 5. Tea pot, 8 in. high, by John Brevoort, New York (1715-1775). 6. Punch bowl, 9¾ in. diameter, by William Homes, Boston (1717-1782). Boston Museum of Fine Arts. 7. Bowl, 6 in. diameter, by Jesse Kip, New York (1660-1722). The Henry Ford Museum. 8. Chafing Dish, 4 in. high 12½ in. long, second quarter of the eighteenth century, by John Burt, Boston (1691-1745). The Antiquarian Society of the Art Institute of Chicago. 9. Detail of the inscription (on No. 10) engraved by Thomas Wightman. 10. Pitcher (c. 1811-12), by Ebenezer Moulton, Boston (1768-1824). Museum of Fine Arts, Boston. 11. Caster, 4¾ in. high (c. 1700) by John Coney, Boston, bearing Coney's early mark which was not used after 1705-6.

The Connoisseur's Diary

Salvator Rosa from Sweden : William Cohn :

National Army Museum : Miniature Ships

SALVATOR ROSA, wrote Richard Graham towards the end of the seventeenth century, 'in both the sister arts of Poesy and Painting was esteemed one of the most excellent Masters that Italy has produced in this century. . . He was fam'd for his copious and florid Invention, for the solid Judgement in the ordering of his Pieces, for the gentle and uncommon management of his Figures, and his general Knowledge in all the parts of painting: but that which gave a more particular Stamp to his compositions, was his inimitable Liberty of Pencil, and the noble Spirit with which he animated his works'. Savage Rosa, as he was sometimes known, was greatly prized by connoisseurs of painting, especially in Northern Europe, throughout the eighteenth century. 'Salvator has a savage grandeur, often in the highest order sublime' wrote Uvedale Price in 1794. And after Lady Morgan published her somewhat fanciful biography of him in 1823, the wild charms of his paintings were, in the eyes of the English, made more poignant by the knowledge of his equally romantic life. His works were in constant demand for more than a century and a half, and imitations of them were therefore fabricated in quantity. Such fakes abound and they account to a great extent, for the little esteem which Salvator Rosa has enjoyed during the present century. To a large number of gallery-goers and country house visitors his name calls to mind an unending series of drably coloured mountainous landscapes which have little to recommend them.

There are, however, signs that taste is changing. Such magnificent autograph works as the paintings of witches in the Palazzo Corsini, Florence, the *Belisarius* in the collection of Sir Osbert Sitwell, and the *St. Philip Baptising the Eunuch* formerly in the Ashburnham Collection, reveal him to have been a painter of great distinction. And only those landscapes which show the same masterly qualities are now accepted as his work. Such a painting (see below) is the fine landscape which Mr. G. Wennerholm of Stockholm has sent for sale at Sotheby's in the autumn. It is inscribed, but even without the signature there could be little doubt that this is an autograph work. The wild, rocky coast landscape, with its precipitous cliffs rising out of an almost unnaturally calm sea, is characteristic of him. A very similar landscape which appears to be a copy after a painting by Salvator Rosa is in the Uffizi Gallery at Florence. But still more revealing than the rocks and trees are the figures of soldiers in the lower left corner, which may easily be paralleled in Salvator Rosa's etchings though none tallies precisely with a print. This is, indeed, a 'capital piece' and helps to explain the veneration which was felt for Salvator Rosa throughout the eighteenth and the early nineteenth centuries. It may also serve to remind us that if a large group of his autograph paintings could be gathered together for an exhibition or illustrated in a monograph he would fully regain his position as 'one of the most excellent Masters that Italy has produced'.

After the Fair

LAST year, following the London Antique Dealers' Fair, a number of exhibitors were clearly unimpressed at the results which they achieved. Certain goods, which had not initially appealed to buyers, had been replaced at the end of the first week by others the nature of which apparently conformed more with prevailing taste and consequently found ready buyers.

This year, from all accounts, the financial results achieved at Grosvenor House exceeded the wildest dreams of most exhibitors. All time individual sales records were broken. This caused considerable elation, particularly amongst the younger element of the fine art trade who have known prosperity and high prices now for so long.

Yet there was one aspect of an otherwise highly successful annual event which rightly earned the censure of the press and the criticism of visitors. On a number of stands the prices of the goods offered were indicated by a set of code letters, or, even more cryptically, with two sets of code letters.

On most stands the prices asked were clearly marked. This is the manner in which buyers, particularly those from overseas, have a right to expect merchandise to be labelled. To attach veiled symbols to it not only sows mistrust, but causes annoyance. Intending buyers should be relieved of the unnecessary embarrassment of asking the price. This should invariably be clearly displayed—at all events at Grosvenor House.

Oxford's Debt to a Scholar

SINCE the war the University of Oxford has become a leading centre for the study of Oriental art and culture. Much of the credit for this enlightened development is due to Dr. William Cohn, the distinguished scholar of Far Eastern art, who celebrated his eightieth birthday at the end of June. In 1946 Dr. Cohn was appointed Adviser to the University in Indian and Far Eastern Art. By the end of 1949 his work and inspiration had already resulted in the opening of the Museum of Eastern Art in the Indian Institute at the end of Broad Street. Here collections from the Ashmolean and elsewhere in Oxford were centralised to form the nucleus of what has quickly become a museum of international renown. Since those early days many important gifts and bequests have incomparably enriched the collections.

From Stockholm for sale in London has come this landscape, by Salvator Rosa (1615-73): signed, 61 × 91.5 cm. See first story.





(Left). A gold, inscribed casket, by Henry Chawnor, London, 1815, which has been presented to the newly-opened National Army Museum, R.M.A. Sandhurst, by members and friends of the disbanded Irish regiment, the Connaught Rangers. See 'Irish Relics at Sandhurst'. (Right). Sketched at the age of ten: the late Royal Academician Eric Kennington's conception of England's military success in the Boer War. See 'A Sister's Tribute'.

Dr. Cohn's great enthusiasm, and his constant readiness to encourage others by giving freely of his own prolific knowledge, soon made the Museum of Eastern Art into an active centre where anyone in Oxford—from the established scholar to the inquisitive freshman—could study and assimilate the arts and wisdom of the East. Dr. Cohn's informal classes did much to further this aspect of the Museum's activities.

On his seventy-fifth birthday, Dr. Cohn retired from the museum. A bibliography of his writings was published to mark that occasion. It lists 232 items: among them books, articles, catalogues and reviews, covering the widest possible range of Eastern art. From 1948 to 1951, Dr. Cohn was the founding Editor of *Oriental Art*. Thus he has always made it his aim, both in his writings and by personal contact, to give of his own knowledge in such a way that all who wished could profit from it.

Happily Dr. and Mrs. Cohn still live in Oxford, and both of them are watching with interest the progress of the new galleries for the Museum of Eastern Art, which are now being built in the main Ashmolean building. To mark Dr. Cohn's eightieth birthday Oxford has conferred on him an honorary D.Litt.

Thoughts on a Chapel

THE task of erecting a chapel for the Order of the British Empire in the crypt of St. Paul's Cathedral presented those responsible with opportunities as splendid as they were difficult. It is seldom easy to adapt an existing building, designed for a different purpose; and Lord Mottistone, Surveyor of the Fabric and Architect of the new chapel, recognised that it was essential not to obscure the simple beauty of Wren's masonry. He therefore omitted from his design any solid woodwork of stalls and canopies, and instead formed an enclosure to the sanctuary with a wrought iron screen. The finished shrine was recently dedicated; but unhappily, though the original objective was eminently sound, the design that evolved from it is a disappointment.

It may be, in practice, that stalls (they need

have had no canopies) would have obscured the masonry less than the iron work, with its glass and curtains, and have combined better with Wren's pillars and flattened vaults to give the sense of scale and dignity that the new chapel lacks. Wren's crypt is austere and magnificently simple (its beauty has been greatly enhanced by whitening all the vaults east of Wellington's and Nelson's tombs, as part of the present work). Nothing could be more suitable for the chapel of an order dedicated to service. The screen placed against those noble vaults is undistinguished and topped by a row of electric candles, while the sanctuary it encloses is furnished in the colours of the Order: rose pink and pearl grey, a choice that appears ill judged.

The weakness of the whole design is made perfectly plain by the strikingly important part played by the electric candles. The eye is also drawn by the carpet (again in rose pink and pearly grey) that fills the centre of the chapel and has associations that are certainly not religious. There was no obvious necessity to cover the floor at all, at least below the altar step, as the special grey and white tiles produced by the Marley Tile Company are a notable success.

No doubt the individual feature that will cause discussion for some time will be the paintings on glass by Brian Thomas that are set in the screen and portray the Royal Founders and Sovereigns of the Order and illustrate, by way of symbols and emblems, various types of service which at home and overseas have earned recognition. The intention is that their muted and reticent treatment should form a foil to the brilliant colours of the banners and fine stained glass (also designed by Mr. Thomas) in the ambulatory behind. The effect on the whole is satisfactory, though some of the portraits are unhappy and the designs tend to coarseness.

Instead of stalls, the chapel has been equipped with furniture designed by the Architect, painted silver and upholstered with the colours of the Order. Polished or plain wood can be so lovely that it seems a pity to paint it, particularly in silver which lends an air of paleness. As an

alternative, it would appear that funds were sufficient (over £100,000 has been contributed in cash and bankers orders to meet the cost of the chapel, its upkeep, and that of future services of the Order), and no doubt the furniture could have been gilded. It may be that that would have been too brilliant; but the treatment chosen, like the electric candles, appears shoddy.

The font and the altar pall, the latter embroidered by the Royal School of Needlework, are pleasing. How sad that no more could have been achieved in this, the two hundredth anniversary of the opening of Wren's cathedral.

Irish Relics at Sandhurst

ONE of the relics which Her Majesty the Queen was shown when she opened the National Army Museum, R.M.A., Sandhurst, last month was the gold, inscribed casket here illustrated. It was posthumously presented by the officers of the 94th Regiment (later 2nd Bn. The Connaught Rangers) in memory of Lieut.-Col. Thomas Lloyd, who was killed leading the regiment in the last year of the Peninsular War. This, together with Colonel Lloyd's Peninsular medal, and a Victoria Cross won by Private Thomas Hughes (6th Bn. The Connaught Rangers) at Guillemont in 1916, was acquired for £1,100 from Messrs. Spink & Son. Of this, £900 was subscribed by former members of the regiment (disbanded in 1922) and their friends. The balance was generously provided by Messrs. Arthur Guinness Son & Co.

A Sister's Tribute

THE drawing reproduced on this page was loaned to *The Connoisseur* for reproduction by Anne Kennington, sister of the late Eric Kennington, R.A. In her Memoirs *Through the Windows of the Day*, which cover a large part of her brother's life, she writes: 'He was born with a great gift of happiness. He loved to whistle and sing and draw. He drew on any bit of paper he could find. The sketch is his childish idea of the end of the Boer War. I doubt of any present-day child of under 10 years doing such work with a mapping pen'.

Stolen from the commanding officer of one of the Grenadier Guards battalions: a silver statuette of a Grenadier. Information leading to its recovery should be sent to *The Connoisseur*.

A commission upon which Eric Kennington was giving all his skill and energy at the time of his death was the restoration of the interior of Checkendon Church, near Reading. As now seen, this is surely one of the finest memorials to the work of this gifted English artist and sculptor.

Miniature Ships at the Parker Gallery

IF the demand for antiques now greatly exceeds the supply, what does the future hold? What will be considered a work of art in a hundred years time?

Certainly, in the construction of his remarkable series of miniature ships Donald McNarry, assisted by his wife, Iris, has not only provided an answer in his own field, but has earned the reputation for being the finest model maker in the world today. Some of his works were shown at the Parker Gallery on Albemarle Street, London, last month. His model of *Grosvenor*, a 26-gun East Indiaman launched at Deptford in 1770, is here illustrated.

McNarry's art is unique. It can in no way be mass produced and demands the use of the finest and smallest of materials available, timber of the closest grain, the finest ground paints and the thinnest wires and filaments. Some of the rigging material is .55 thousandths of an inch in diameter.

Nor have any of McNarry's ships in faithful miniature been made without a considerable period of preparatory research. Thereafter the expenditure of 1,000 hours work on a 6-inch



model is not unusual. His favourites? Ships of the last half of the seventeenth century, especially Admiralty Board dockyard models. But as a free-lance professional shipmodeller, McNarry can make any ship in the most exact miniature.

Noble Intake

A REFERENCE book of incalculable value to art historians and collectors as well as to all genealogists is *Burke's Peerage*, edited by L. G.

Pine. From the current edition recently published (10 guineas: obtainable from 109-119, Waterloo Road, London, S.E.1) it is clear why the growth of Burke's Peerage is continual. Since it was last published in 1956, Mr. Pine has, in fact, had to deal with a three-year intake of nearly eighty new peers and baronets and four hundred knights.

One of the chief topics for recording in this new edition is the creation in July, 1958, of Prince Charles as Prince of Wales. The perennial problem of the House of Lords, and its possible reform, is also discussed by Mr. Pine in his preface. Just how essential Burke's is to those whose work brings them in contact with the peerage is indicated in the list of contents, which, in addition to Royal lineage, Peerage and Baronetage, includes Precedence; Orders, Decorations and Medals; and Extinct Titles. The editor has decided to omit the Foreign Titles section in this edition.

News in Brief

Antique Dealers' Fair, Grosvenor House, 1961, will be held from June 7—June 22.

Edouard Georg: The next article in our series dealing with contemporary French beaux livres, by W. J. Strachan, will feature this artist's book illustrations.

Jacqueline Stevenson, antique dealer of 8, Bailgate, Lincoln, has sold a set of carved and gilt wood armchairs, with original material, to Lincoln Cathedral for the sanctuary.

Messrs. H. S. Wellby, specialists in English and Continental silver, have moved to new premises at 16c, Grafton Street, London, W.1.

Guide to Marks of Origin on British and Irish Silver Plate, by Frederick Bradbury (10th ed.) has been published. It can be obtained through any bookseller (paper cover 8s. 6d., or in blue leather, 20s., postage 6d.), or direct from: Messrs. J. W. Northend, Ltd., West Street, Sheffield 1.



(Left). Two pottery figures (35 and 35½ in. high) of tomb attendants, in green, brown and cream glaze, the heads unglazed but with traces of red pigment: T'ang Dynasty, 618-906. In the possession of Messrs. Wm. Clayton, 38, Bury St., London, S.W.1. (Below). Donald McNarry's waterline model, 13½ in. long, of *Grosvenor*, from the A. S. Cussons Collection. See 'Miniature Ships at the Parker Gallery'.





KENSINGTON ANTIQUES FAIR (at Kensington Town Hall, London, from August 24—September 8). 1. One of a pair of 24 in. high armorial Talavera vases, Spanish, c. 1580, which will be exhibited by Gordon Hand.

DELFT ART & ANTIQUE DEALERS' FAIR (at Prinsenhof-Museum, Holland, from August 24—September 14). 2. This important work, by Willem van de Velde the Younger (canvas, 23½ × 29½ in.), from the Baron Thyssen Collection, will be seen on the stand of G. Cramer of The Hague.



NORTHERN (HARROGATE) ANTIQUE DEALERS' FAIR (at the Royal Hall, Harrogate, from August 25—September 1). 3. One of a pair of carved wood and gilt girandoles (Charles Lumb). 4. Regency carved mahogany and gilt table (J. & W. Tweed). 5. 'The Burton Hunt', by John Ferneley (Leger Galleries). 6. 'The Chair Mender', by Edmund Bristow (M. Newman). 7. Coffee pot, 9½ in. high, by Jacob Marshe, London, 1744 (James R. Ogden). 8. 'Summer Flowers', by Gaspare Lopez (Rayner MacConnal). 9. Eighteenth-century mahogany bureau cabinet (Quinneys). 10. Walnut and gilt mirror, c. 1720 (Blaise Preston).



Southwark (Alias Lambeth) Delftware and the Potter, Christian Wilhelm: 1

By Hugh Tait

THIS article is concerned with the delftware, familiar to many readers as 'Lambeth delft', but which is, as I hope to show, really 'Southwark delft', the product of the potter, Christian Wilhelm between 1628 and 1645. Bernard Rackham in the *Transactions of the English Ceramic Circle* (1959) perpetuates the traditional view that London delftware (c. 1630-60) in the style of Bernard Palissy ware was made by an 'unknown Lambeth potter (or potters)'. In point of fact, the first Lambeth delftware manufacture has been shown by Dr. Garner to date from about 1665. Indeed, though Dr. Garner stated in his book that the Southwark potteries made most of the 'Lambeth delft' up to 1660, he took refuge in the label 'London' to describe the English delftware of the first half of the seventeenth century which he illustrated in his book. Nevertheless, Dr. F. H. Garner pointed the way,¹ by establishing some of the facts about the existence of Christian Wilhelm and his delftware pottery in Southwark, but he failed to identify any group of delftware as Wilhelm's work and neither solved the origins of the man nor the length of his working life. A fresh search through the documents has led me to the possible solution of these problems. Also, the recent publication of several English delftware jugs in collections in Germany, by Graf zu Solms-Laubach,² caused me to study them when I was there and so enabled me to fill in the picture of Christian Wilhelm's work.

The earliest extant record³ of Christian Wilhelm is 1617. Under the heading 'The Names of Handycraftmen, members of the Dutch Congregation in London, with their wyves, children, and servants,' and below the sub-heading of:

'Freedenysons
In the suburbs of London
St. Olavs Parish, Southwark.'

comes this entry:

'Christian Willems, vinaigremaker, Neelkin his wyfe, Marie her sister, one child borne here, and one beyond the Seas.'

This document proves that in 1617 he was a member of the Dutch Congregation in London and suggests that when he came to England he was already married with one child. It is, therefore, fair to deduce that he was born at least by 1595, if not earlier. His occupation in 1617 was making vinegar. He did not at that time claim to be a potter and his later development as such was evidently a new trade which he learnt and practised after he had been in England a few years: rather as the brothers David and John Philip Elers did towards the end of the seventeenth century.

The second record⁴ to survive is dated 18th September, 1618. Under the heading of 'Return of Aliens in the parish of St. Olave, Southwark' is the following entry:

'Christian Whelhames, gally pott maker and aquivtay styller, bourne in pallsgrafsland and his wife and Mary Miller his wives



I

syster, both borne in Daventry in Gelderland, they have byne (here) the one 26 yers and her syster 10 years.

(signed) Christian Wilhelm
Mary Molnere (?)

Here is the man's own signature and I have adopted his own spelling of his name throughout this article.

By September, 1618, therefore, Christian Wilhelm was describing himself as a delftware potter⁵ but was also earning a living as a distiller. The clerk who wrote this entry was not conversant with the names of foreign towns and so wrote 'Daventry' in place of Deventer, probably because he knew of the Northamptonshire town of Daventry. When he came to record Wilhelm's birthplace, he crossed out his poor attempt to spell the name of the town and merely wrote the name of the country, 'Pallsgrafsland'. This word has always been read and published⁶ as 'Pallsgrassland' but the 's' is long and can equally well be read as an 'f', in which case it makes good sense as the 'land of the Pallsgraf' or, in its English form, the Palgrave. The Palgrave, a titular office under the Holy Roman Empire, was in the late sixteenth and early seventeenth centuries the ruler of the Rhenish Palatinate. Its boundaries, as every student of modern European history knows, were constantly changing during this period, especially where it abutted Geldersland and the Low Countries along the Rhine Valley (the history books call it the 'problem of Cleves-Jurlich question'). Although it is, therefore, impossible to

¹ F. H. Garner: *English Delftware* (Faber & Faber, 1948). Trans. of English Ceramic Circle, Vol. 1 part 4 (1937) pp. 43-66.

² *Englische Fayencen der 1. Hälfte des 17. Jahrhunderts unter ostasiatischem Einfluss*: published in *Berichte der Deutschen Keramischen Gesellschaft e.V.* Vol. 33 pt 6 (June 1956).

³ *The Huguenot Society of London*: Vol. X Part 111. p. 172.

⁴ *State Papers*: James I: Vol. 99. No. 44. *The Huguenot Society op. cit.* p. 227.

⁵ 'Gallyware' was the contemporary name for delftware and a 'gally pott maker' was a delftware potter. The name 'delftware' was not applied to the English manufacture until about the middle of the eighteenth century, though the Dutch ware was known by this name in the seventeenth century.



2



3a



3b



4

say precisely where Wilhelm was born, it is fair to assume that, as he was a member of the Dutch Congregation and married a woman of Deventer, he came from that part of the Rhenish Palatinate then bordering the Low Countries; and though technically a citizen of the Holy Roman Empire and a subject of the Palgrave, he was probably more Dutch than German.

From the same entry a puzzling piece of information emerges: apparently his wife had, in 1618, been in England 26 years, which means she came to England in 1592. She need not have been very old at the time, let alone married to Christian Wilhelm. Their marriage could have taken place in England any time before about 1615 and the child who was described in the 1617 entry as 'borne beyond the Seas' may have been born during a return visit to her home in Gelderland. Her sister, Mary, appears to have joined her in 1608.

There survive three documents⁶ proving not only that in 1622, 1624 and 1625 Christian Wilhelm was a resident of St. Olave's Parish, Southwark, but establishing the exact site of his workshop. Under the heading of:

'Villa et Burgus etc. Southwark

St. Olaves Parish

Estrangers on the Waterside'

are the following entries:

1622	Christian Wilhelme	. . .	iiij li goodes viijs
1624	Christian Wilhelme	. . .	iiij li goodes xxjs iiijd
1625	Christian Gwilhelme	. . .	iiij li goodes xvjs

The 1618 record of Christian Wilhelm is to be found not under the sub-heading of the name of a street or alley but under the sub-heading 'In the Mays'. This suggests that along the 'waterside' there was an irregular jumble of houses which, for want of a proper location name, was called the Maze. It was here that our potter had settled.

By the end of eight years of experiment and achievement, Christian Wilhelm was in sufficient command of the art of pot-making and tin-glazing to set himself up as a delftware potter of some consequence, as the next document⁷ shows:

Petition of Christian Wilhelm, Gallipot Maker to the King. About 23 years ago petitioner came into the realm to plant the making of smalt, of which he was the inventor. One Abraham Baker obtained a patent for this invention, and otherwise sup-

⁶ *The Huguenot Society* op. cit. pp. 255, 264, 275.

⁷ *State Papers, Domestic, 1627-1628* p. 526.

1. Chinese Porcelain Dish (diam. 8 ins.). *Victoria & Albert Museum*. This piece is illustrated to show the type of Ming blue-and-white 'bird-on-the-rock' design which served as a prototype for Christian Wilhelm to copy. Pieces of Chinese porcelain with many slight variations of this theme of decoration were reaching Europe about 1620 and Christian Wilhelm was, in 1628, the first European potter to copy it and try to rival it. Several years later the Dutch, the Hamburg and the Frankfurt delftware potters began to imitate this Ming porcelain.

2. Bottle, 1628 (height 7½ ins.). *Fitzwilliam Museum* (Glaisher 1293). Long since recognised as the earliest dated example of English delft decorated with a scene painted in blue alone, this bottle has a form of decoration closely copying the Ming porcelain. Certain characteristics, such as the 'windmill' flower, the panel created by two broad strokes of blue on either side of the base of the handle, beneath which is written the date, and the 'draped' clouds sometimes forming spirals, re-appear on many examples of the group. The panel motif seems to derive from the contemporary tall jugs of Hamburg faience (No. 21 in Part 2 of this article) or directly from the Chinese or even the Persian.

3a. Bottle, 1628 (height 7¼ ins.). *British Museum*. Although given to the Museum by Franks in 1889, this bottle was omitted from the Catalogue of English Pottery (1904) because it was thought to be French faience and is recognised and illustrated here for the first time. The blue is darker than on the Glaisher bottle, but the drawing of the birds and the flowers is clearly by the same hand. The '1628' is the earliest date yet found on English delftware bottles. These are the first, therefore, of the long line of dated 'Sack-bottles'.

3b. Bottle, 1628: another view of 3a. *British Museum*. The bird swooping down is copied from Ming porcelain and the decorative bands above and below are similar to the Fitzwilliam Bottle: particularly so is the band with the motif of three slantly parallel lines separated by three or four dots also arranged in a parallel slanting line. This simple but effective motif only occurs on two other pieces of English delftware (see No. 4, and No. 29 in Part II of this article).

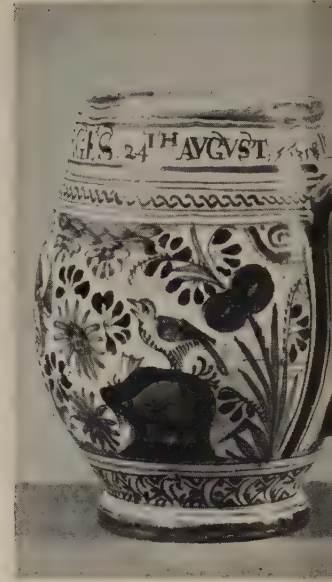
4. Bottle, 1628 (height 8 ins. handle restored) *Rous Lench Collection*. Not only the decorative band round the neck, but the drawing of the birds, the plants and the 'draped' clouds—here developed at one point into an exuberant spiral—are from the workshop of the same artist-potter. The date is written vertically and the figures are formed in a different way, particularly the '1' with a dot and the '8' which commences and ends at the top left. It is significant that the only surviving three objects of this group dated 1628 are bottles of the traditional stoneware 'grey-beard' jug type: the new potter did not offer new forms as well as new decoration.



5



6

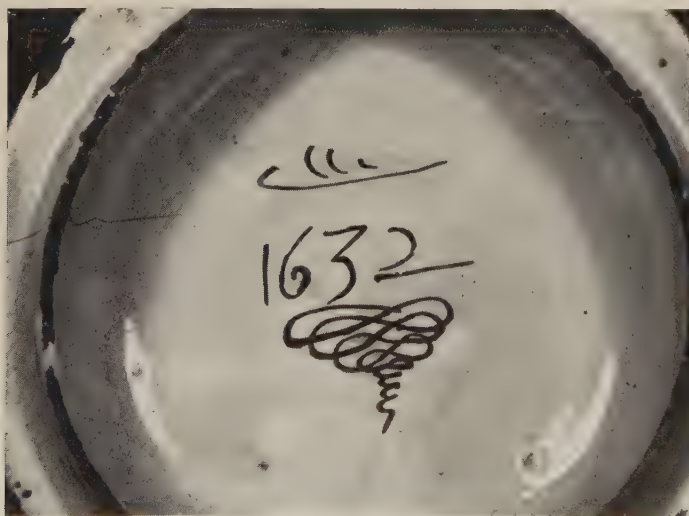


7



8a

8b



5. Mug: 'Mrs. Mary Hooper 1629' (height 5 ins.). *Private Collection*. The only surviving example of this group for the year 1629, this mug is obviously decorated by the same hand as the Rous Lench bottle. This painter has introduced two new features: the winged insect, probably a fly, and the name of the person for whom it was made, and there is only one band of decoration of the simplest kind. The 'feathery fern leaf,' first seen on the Rous Lench 1628 Bottle, re-appears on this and later pieces.

6. Posset-pot: 'Stephen Gardner 1631' (height 8½ ins.). *Fitzwilliam Museum* (Glazier: 1294). The characteristics of the lettering and the drawing on this posset-pot are repeated on the Burges 1631 Mug and the Greene 1635 Mug (Nos. 7 & 14). The decorative band around the foot and the rim of the lid is only a variant of the lowest band of decoration on the neck of the Rous Lench 1628 Bottle. This has the added distinction of being the earliest dated posset-pot in English delftware.

7. Mug: 'William and Elizabeth Burges, 24th August 1631' (height 6.5 ins.). *Victoria and Albert Museum*. Formerly in the Museum of Practical Geology, Jermyn St., London, the mug also bears the date 1632 under the handle, from which it can be reasonably deduced that the mug was executed in 1632 to record an event that took place in the previous August. The quality of the painting exactly resembles that on the Rous Lench 1628 Bottle.

8a. Back of Posset-pot: 1632 (height 8.1 ins.). *British Museum*. This example comes from the Franks Collection (1887) and the front view is illustrated in the *English Pottery Catalogue*. (E.101.) If the top of the knob on the lid had not been broken, the measurements would be identical to those of the 1631 Posset-pot in the Fitzwilliam Museum. The blue is paler and the drawing rather more careless, as in the spiral clouds, but there is no doubt that it is from Christian Wilhelm's workshop. The division into panels and two of the decorative bands are in the same manner as previous examples.

8b. Posset-pot: 1632 (inside of lid). *British Museum*. This detail of the date 1632 inside the lid of the same posset-pot shows an accomplished calligraphical way of filling in the space beneath the date—as on the *British Museum* 1628 Bottle (No. 3). The date 1632 is also written in a more cramped form under the left handle of the posset-pot.

22 Jan. 1628 planted the petitioner, who would have been undone, but that he found out gallipot making. Prays that he may be at liberty to make blue starch, alias smalt notwithstanding Baker's patent, that he may be sworn the King's servant for making galliware, and that a workshop for making and drying galliware, may be permitted to stand, although erected in a garden, on blocks, contrary to the building now in use. (Underwritten is a reference to the Attorney- & Solicitor-General to draw up a licence for continuing the workshop above mentioned.)

Within six months Wilhelm's petition was granted, as is testified by this document:⁸

12 July 1628 Grant of privilege to Christian Wilhelm of the sole manufacture of gallyware in England, for 14 years, he being the first inventor thereof, on payment to the Crown of 13 l. per annum.

The year 1628, therefore, sees Christian Wilhelm established by royal grant of privilege as the sole manufacturer of gallyware for fourteen years. The possession of this monopoly, from 1628 to 1642, must have placed Christian Wilhelm of Southwark in a very strong position, driving out or away any rival delftware potters in London.

From Wilhelm's petition it transpires that he came to England about 1605, approximately thirteen years after Neelkin, who later became his wife. His own petition bears out that he was not a potter when he came to England but a maker (he actually claims to be the 'inventor') of smalt, which was the blue then used both for starch and for obtaining the cobalt blue used to decorate the tinglazed pottery. Unfortunately, Christian Wilhelm was legally prevented from making smalt when a patent was granted to a man called Abraham Baker. However, Wilhelm's story does not ring true, in the light of the following document:⁹

16 Feb. 1619 Licence to Abraham Baker to make and sell Colchester smalt for thirty-one years.

It was not until 1619 that Baker had the patent and in 1617 Christian Wilhelm was describing himself as a 'vinaigremaker' and in 1618 as a 'galley-pott maker and aquivtay styller'. He made no claim to be a smalt maker before 1619, and perhaps that is why that part of his petition was not granted in 1628 and the patent was allowed to remain with Baker. Wilhelm admits in his petition that he 'found out gallipot making' at a late date after his arrival in England, but the evidence does not support his claim that he did so because he was prevented from making smalt nor that he was, in fact, the inventor of the making of smalt. By 1618 he had begun to learn the craft of gallipot making. Yet in that year he still does not describe himself as a smalt maker. Clearly, bad feelings existed between Baker and Wilhelm. A document¹⁰ dated 8th May, 1604, shows that 'Abraham de Baker, born in Ghent in Flanders' was then granted denization and this is confirmed in another document,¹¹ dated 1618:

'A true Certificate of names of Straungers residing and dwelling within the City of London

Bishopsgate Ward

Abraham Baker, merchaunte, borne in Gent, under the obedience of the Archduke Albertus, and now a subject to King James of Englande.'

The year before his patent for smalt making was granted, he

was, therefore, living in Bishopsgate Ward as a Merchant and apparently as a bachelor. However, by 1623 his financial state was unstable—whether because of Christian Wilhelm's experiments or some other rivals is not clear—for only the following brief document¹² survives:

(Sec. Conway) to the Lord Keeper. Requests the favour for the petition of Abm. Baker, who is compelled by foul practices to sue in his court 'in forma pauperis'.

Although Christian Wilhelm failed in his attempt to escape from the effects of Baker's patent of smalt making in 1628, he was successful in obtaining permission to continue to have his 'workshop for making and drying galliware' situated in the garden on blocks. There had clearly been an attack on Wilhelm's right to use a workshop of this kind—perhaps instigated by the impoverished Baker—and he was extremely fortunate when, in July, 1628, the royal grant vindicated him.

Several documents¹³ for the year 1635 survive to show that Abraham Baker was still operating his monopoly for smalt-making. The first document reads:

'Petition of George, Earl of Kinnoul to the King. King James, by letters patent dated 16th February 1618—1619 at the request of George, late Earl of Kinnoul, Chancellor of Scotland, granted to Abraham Baker the sole making of smalts for thirty-one years, at the yearly rent of 20 l. The present King on the 21st Feb. 1625—1626 demised to the same Earl all customs payable for 'smalts, potashes, and safers' imported for 24 years at the rent of 240 l. The said Earl made petitioner, his son, his executor, whereby the trust of the lease to Baker and the interest in the other lease are accrued to the petitioner. Prays grants of the sole making of smalts and the customs before mentioned, for 21 years from the expiration of the several terms already granted therein.'

Two more documents follow, explaining the grounds of the favours solicited by the Earl in the petition, and a third document is a 'Statement of Sec. Windebank of the demands of the Earl of Kinnoul and the answers thereto, the latter being in the negative. It appears that neither the late Earl nor the present had ever paid rent of 240 l. reserved in the grant of 21st February 1625—1626'.

Christian Wilhelm must, therefore, have had to choose between buying his smalt from Abraham Baker, buying imported smalt (the customs on which had been demised by Charles I to the Earl of Kinnoul) which was probably dearer, or running the risk of making it himself and so contravening Baker's monopoly.

Clearly, Christian Wilhelm was irked by this restriction on his activities for making his own smalt, for the last surviving document¹⁴ to refer to Christian Wilhelm which is dated 1638 shows that he was not a man who was readily prepared to take 'No' for an answer.

'Reasons to induce his Majesty to compound and take in hand two patents granted out for stuff to make blue starch as saffer and potashes. The patents complained of were granted by James I on 20 January in the 16th Year of his reign for 31 years, to Sir George Hayes,¹⁵ but really for the benefit of Abraham Baker, a Dutchman, born in Flanders. Great misconduct is attributed to Baker by the writer of the present paper, who prays the King to withdraw the patent from Baker and confer it upon Christian Wilhelm, the first man that invented smalts in this kingdom, and from whom Baker had his insight, and so

⁸ Op. cit. p. 207.

⁹ Op. cit. 1618-1619 p. 15.

¹⁰ Patent Roll, 2 James I part 32. *Huguenot Society of London*, Vol. 18 p. 6.

¹¹ *State Papers, Domestic, James I*, Vol. 102. *Huguenot Society of London* Vol. 10 part 111 p. 194.

¹² *State Papers, Domestic*, 1623-1624 p. 586.

¹³ *State Papers, Domestic*, Charles I, 1635-1636 p. 46.

¹⁴ Op. cit. 1638-1639 p. 250.

¹⁵ Later made Earl of Kinnoul (this is the author's footnote).



9



10



11

got a patent over his head. The writer further states that there is a stuff called 'barilli' that is better for blue than potashes, and that Wilhelm has invented the making of white earthen pots, glazed both within and without, which show as fair as China dishes.'

This illuminating document offers a wonderful and rare glimpse into the competitive struggles within the new craft of delftware manufacture in England. Unable to obtain exemption from Baker's monopoly by simple request in 1628, Christian Wilhelm, ten years later, attempts to have the patents *withdrawn* from Baker and conferred on himself (alas, no record survives to testify whether he was successful or not). He reinforces his petition by blackening Baker's reputation and reiterating his claim to be the inventor of smalts in England, which he endeavours to show is highly probable by stating that he found a way to improve the blue. By 'barilli' he means the ashes from a certain sea-plant (genus *Salsola*) which grows in the Levant, in Spain, Sicily and Sardinia, and the Canary Islands, and which have a much higher percentage of sodium than potashes (the ashes from wood). Barilli was at this time imported from the Levant and used in Venice for glass-making for this reason. Finally, Christian Wilhelm finishes with a flourish, claiming to rival 'China dishes' with his white earthenware pots glazed both inside and out; an achievement which he claims to be entirely his invention.

No further documents relating to Christian Wilhelm have been traced, but clearly the date of his death is at least ten years later than Dr. Garner's previously published estimate of 'about 1632',¹⁶ and 'about 1630'.¹⁷ A little more information about his workshop can be gleaned from the 'Return of Aliens in the Parish of St. Olave, Southwark' dated 18th September, 1618;¹⁸ for under the same sub-heading as Christian Wilhelm's entry of 'In the Mays' are the following entries:

Chrystyan Lowest, borne in Dollett, in Holland, gallipott maker, 5 weekes byn her.

¹⁶ Trans. of English Ceramic Circle op. cit. p. 45.

¹⁷ H. Garner op. cit. p. 7. Wilhelm is stated by Graf zu Solms-Laubach to have 'died in 1635', op. cit. p. 176, but no authority is quoted.

¹⁸ State Papers, Domestic, James I, Vol. 99. No. 43. Huguenot Society op. cit. p. 226.

13





12

9. Tankard: 1632 (height 8.6 ins.). *Victoria and Albert Museum*. Of a very similar pale blue and inferior quality painting as the British Museum 1632 Posset-pot, this tankard is a unique shape in English delftware. The bands of decoration are slight variants of motifs already seen on the Rous Lench 1628 Bottle and the Fitzwilliam 1631 Posset-pot. The same motif occurs on the rim of a basin (Glaisher Collection, No. 1396), the centre of which is polychrome painted with fruit and a shield inscribed R^{SE} 1634. Not previously published or illustrated, this tankard was purchased by the Museum in 1949.

10. Ring-handled Jar: 1632 (height 5½ ins.). *Private Collection*. Formerly in the Howard Collection, this globular pot is the only recorded example of this shape and form in English pottery. That Christian Wilhelm invented the form is quite probable, for in 1632 his trade would have been well established and being of a proven experimental adventurous nature, unfettered by years of apprenticeship to the trade, he might be expected to give reign to his ideas on shapes. The decorative band under the rim is a new variant of that on the Burges Mug 1631 (No. 7), but in all other respects it is similar to the previous examples.

11. Mug: 'John Potten and Susanna 1633' (height 5¾ ins.). *Fitzwilliam Museum* (Glaisher Collection 1295). There is an absence of any of the bands of decoration, and the drawing is so much less competent that it suggests the work of an assistant in Christian Wilhelm's workshop. The feathers between the legs and tail are not rendered in parallel lines but in a rapid zig-zag. The wings are scarcely drawn and the clouds are worse than on the 1632 Tankard and Posset-pot. Furthermore, the lettering is different. Especially noticeable is the different 'T' and 'S' as compared with Nos. 5, 6, 7 & 14.

12. Jug: 1633 (height 9 ins.). *Fitzwilliam Museum* (Glaisher Collection 1296). This jug is remarkable in combining a maiolica decorative motif on the neck and the Ming 'birds-on-the-rock' design on the body. The narrow decorative bands above and below are yet further variants of those on the neck of the Rous Lench 1628 Bottle. The drawing is very similar to that on the John Potten Mug and repeats several of the new features: e.g. the indistinct draped clouds and the strange 'flowers' hanging from the clouds. That the new assistant was conversant with the maiolica decorative panels is very significant.

13. Jug: 1634 (height 7⅝ ins.). *Museum für Kunsthandwerk, Frankfurt-am-Main*. This jug is another piece of unique shape in English delftware, with its neck reminiscent of German stoneware jugs. Yet the handle is not a Continental type. With its vertical groove and its scroll-end, this handle closely resembles the larger version on the Samson and the Lion Jug in the British Museum (No. 18 in Part II of this article). The style of drawing is clearly that of Christian Wilhelm's workshop. The decoration of the neck is merely an extension of the motif on the neck of the Rous Lench 1628 Bottle and, though the band on the shoulder has a new and intricate design, the panel by the handle, the filling in of the area below the date, and the two decorative bands below are in his manner. The 'fern-leaf' composition on this side of the jug is a repeat of the design on the ex-Howard 1632 Jar (No. 10) and can be seen again on the next piece. The blue smalt is very granular and the glaze very pink on this piece, but it is obvious that Christian Wilhelm was always experimenting.

14. Mug: 1635 (height 6¼ ins.). *London Museum*. This mug has the longest inscription of this group: 'James and Elizabeth Greene Anno 1635'. The gift is small: 'Goodwill is all'. The painting gives every indication of being by Christian Wilhelm himself: it is, indeed, similar in colour, quality and detail, as is the lettering, to that in Nos. 4, 6, & 7, though the drawing is crisper and the line is sharper, and the heads of the birds more angular.

14





15



16

15. Plate: 1636 (diam. 10 $\frac{7}{8}$ ins.). Fitzwilliam Museum (Glaisher Collection: 1298). Although neither the 'birds-on-the-rocks' nor the decorative bands appear on this plate, the crudely drawn spiral cloud, the windmill flowers, the two groups of dots and the insect are very similar to those on the 1633 Jug (No. 12). This is the last of the dated pieces belonging to this group of Ming decorated delft from Christian Wilhelm's workshop. A similar plate, undated, is in the Saffron Walden Museum.

16. Mug: 'Thomas Balard 1644' (height 6.2 in.). British Museum. An unexpected (and hitherto unrecorded) survival, in the same workshop tradition and executed six years after the last recorded evidence of Christian Wilhelm's activity, appeared this year at Sotheby's and, with the generous co-operation of Tilley & Co., was purchased by the Museum. This Mug, though incompetently painted by an assistant, displays many of the characteristics of Wilhelm's workshop. Although the painting is little better than on the John Potten 1633 Mug and the other 1633 Jug (Nos. 11 & 12), the style is much freer and broader; nor is the lettering the same as on the John Potten Mug. Indeed the only parallel is to be found on the Mrs. Mary Hooper 1629 Mug (No. 5), but of course, the painting is not by the same hand. Significantly, the decorative motif of a '3' (alternately used in reverse), which appears on the neck, is absent from any of the earlier pieces.

John Roogosse, by trade a gallie pott maker, bornne in Midl-borowe, byn here 2 yeres, one child bornne there to, Madlyen the wyfe of the sayd John. His X marke. Her X marke.

These two gallypot makers who came from the Netherlands and settled in the same parish as Christian Wilhelm can assuredly be regarded as his assistants. A comparison of the Registers of the two neighbouring Parishes of St. Olave's and St. Saviour's, Southwark as regards the names of potters led Dr. Garner to observe that a number of potters left the parish of St. Olave's and settled in the parish of St. Saviour's during 1630–1640. Dr. Garner deduced that a new pottery had been set up 'on the death of Christian Wilhelm', but in view of Wilhelm's strenuous activities in 1638 and his monopoly in gallypot making, it is more likely that the new pottery in St. Saviour's Parish also belonged to Christian Wilhelm, necessitated by his expanding trade. Wilhelm's petition of 1628 makes it clear that his workshop was then erected on blocks in the garden and almost certainly, therefore, allowed for little expansion. Of course, a percentage of those described as potters were probably not concerned with delftware but with the making of 'metropolitan' slipware and lead-glazed earthenware.

Jacob Janson, who founded a delftware pottery in Aldgate in 1571, died in 1593: and though delftware probably continued to be made there for a time after his death (perhaps including the famous 'Tower of London' Charger dated 1600 in the London Museum, the 1614 'blue-dash' Charger in the Victoria and Albert Museum, and the 1620 Dish in the Glaisher Collection), the output must have declined altogether by the middle of the twenties for it to be possible for Christian Wilhelm to obtain a monopoly in 1628. Indeed, while the surviving documents¹⁹ refer to a potbaker in 1617 and to a potter in 1621 residing at the same address in Aldgate as Jacob Janson had used, no later evidence exists to show that the pottery continued into Charles I's reign. Between the decline of the Aldgate Pottery in the mid-twenties and the commencement of delftware manufacture at Lambeth about 1665, all English delft was evidently made at Southwark and, for at least the first ten years (1628–1638) at Christian Wilhelm's workshop under his monopoly.

This assertion is borne out when the surviving examples of English delftware of the period are examined. There exists a group of English delft pottery decorated with the Chinese Ming 'bird-on-the-rocks' blue and white style of decoration, many of which are dated (the dates ranging from 1628 to 1636); though as yet no example bearing the date 1630 has been traced. There is also a mug inscribed 'Thomas Balard 1644' decorated in the same style, which is evidence of the continuation of the workshop practice, even though the decoration is not by Christian Wilhelm himself or even one of his more skilful assistants. Not only does this group begin in 1628, the year of Christian Wilhelm's royal grant of monopoly, but they have so many characteristics in common that there can be no doubt that they all come from the one workshop: and, as Christian Wilhelm boasted that he produced 'white earthenware pots, glazed both within and without, which show as fair as China dishes' (i.e. Chinese porcelain dishes), what doubt can remain that these delftware pieces illustrated here are the work of Christian Wilhelm and his workshop?

¹⁹ *Huguenot Society* op. cit. p. 175. Under the year 1617: 'Christian Bonharinck, potbaker, Marie his wyfe, one child borne here. Dwelt here 40 yeares.' *Huguenot Society* op. cit. p. 249. Under the year 1621: 'Peter a Potter'.

Inaccessible Poussins

AMONG the several large exhibitions devoted to seventeenth-century artists since the war, the *Exposition Nicolas Poussin* at the Louvre this summer proved one of the most interesting to specialist students and one of the most attractive for members of the general public. It consisted of one hundred and twenty pictures and an equal number of drawings carefully selected to illustrate every aspect of the master's genius. The catalogue of the exhibition, introduced by M. Germain Bazin, contains full and scholarly entries by Sir Anthony Blunt, and an invaluable year by year—wherever possible, month by month—biography of the artist by M. Charles Sterling as well as photographs of all the paintings and twenty-five of the drawings shown. There can be no doubt that this substantial volume will long remain a valuable source for information about the artist.

For students of seventeenth-century painting this exhibition had a double importance. In the first place it enabled them to see a large number of pictures which are normally inaccessible: works from East Berlin, Dresden, Leningrad and Moscow, one important painting from Melbourne—*The Crossing of the Red Sea*, pendant to the National Gallery's *Adoration of the Golden Calf*—and, of course, numerous works from private collections in England, France, Italy and the United States. Although there were very few pictures which had not previously been reproduced, several had never been exhibited before and many were unfamiliar to all but a few Poussin students. Probably the most interesting, though not the most aesthetically satisfying, of these were the paintings which Poussin executed shortly after his arrival in Rome and which show the very strong influence of Titian: works such as the two *Bacchanals* from the collection of Marchese Giovanni Incisa della Rocchetta.

By gathering together a handsome proportion of Poussin's documented and dated works, the exhibition also provided grounds for a reassessment of the chronology of his *oeuvre*. And it very clearly illustrated the nature of the various phases of his career. The visitor was made keenly aware of the successive influences which inspired him; first Titian and the Venetians and, to a certain extent, the Mannerists, then the Bolognese school, particularly Domenichino and Annibale Carracci, the artists of *cinquecento* Rome—Raphael, Giulio Romano, and on one occasion at least, Sebastiano del Piombo—and finally classical antiquity. To all these influences the catalogue pays careful attention with the surprising exception of the last. A full examination of the classical sources for Poussin's figures, comparable with the admirable notes on his architectural backgrounds, would no doubt have made the catalogue unwieldy; but something ought to have been said about them and at least one picture analysed in detail from this point of view. The San Francisco *Bacchanal before a Temple* might have proved a sensible choice for this purpose. Indeed, it is difficult to see why Sir Anthony Blunt fails to identify the prototypes for the figures in this picture since he suggests that it may be identical with a work of which Felibien wrote: 'c'est un des tableaux ou Poussin a pris le plus soin, et ou il a suivi des proportions tirees des statues et des plus beaux bas-reliefs antiques'. (And not only the proportions: one figure is taken directly from the *Piping Faun* of which there are versions in the Capitoline Museum and the Louvre.)

Mainly on account of the overt classicism and literary content of his later works, Poussin acquired in the eighteenth century the



1. *The Massacre of the Innocents* (97 × 132 cm.). Painted in about 1625-6, this work hung in the Palazzo Altieri, Rome, during the later seventeenth century. All works here illustrated are by Nicholas Poussin. Palais des Beaux-Arts de la Ville de Paris.

epithet 'learned'. As Sterne reminds us, his 'learning' was compared with the 'colouring of Titian, the expression of Rubens, the grace of Raphael, the purity of Domenichino, the *corregiescity* of Coreggio'. The belief has therefore persisted into our own time that he was a purely cerebral painter, chilly and meticulous in his classical precision; and it is too often forgotten that a contemporary called him when young 'un giovane che a una furia di diavolo'. This side of Poussin's nature, strongly evident in his earlier works which are warmed by the sensuousness of Ovid's *Metamorphoses*, was admirably brought out by the exhibition. So also was that more familiar, thoughtful, elegiac strain which touches his mature paintings with a tender melancholy and gives to his landscapes—whether they are but background glimpses or the *raison d'être* for whole compositions—their irresistible poetic appeal.

For if Poussin was the most literary he was also one of the most poetic of painters. He created a visual picture of Arcadia which has found a permanent lodgement in the European mind—a bucolic dreamland of dancing Maenad and Bassarid and gleaming marble temples, haunted groves and silent lakes. This was the Elysium which eighteenth-century English gentlemen tried to recreate in their parks. And this is the landscape of the Golden Age which provided the background to so much of our classical and neo-classical literature, from Thomson's *Seasons* to Swinburne's *Atalanta* and even, in our own day, W. B. Yeats in the Dublin Gallery:

Slim adolescence that a nymph has stripped,
Peleus on Thetis stares.
Her limbs are delicate as an eyelid,
Love has blinded him with tears.

It is the measure of Poussin's genius that his landscapes persuade us, as Hazlitt remarked, that 'the Genius of antiquity might wander here, and feel itself at home'.

2. *Parnassus* (145 × 197 cm.). Probably painted in about 1626-7, this subject shows the influence of Raphael and influenced, in its turn, the work of A. R. Mengs. *The Prado, Madrid.*

3. *The Empire of Flora* (131 × 181 cm.), probably painted in about 1630. *Gemälde galerie, Dresden.*

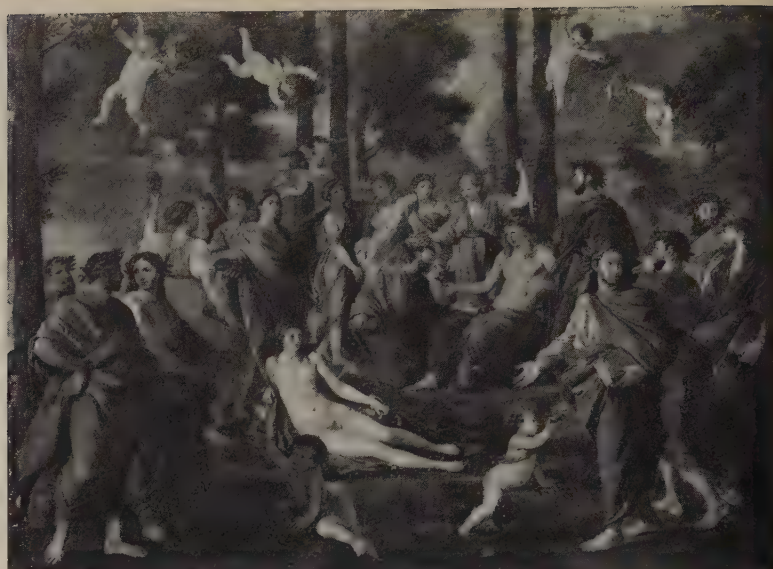
4. *The Death of Adonis* (57 × 128 cm.). Painted in about 1630, this painting was in the collection of Louis XIV before 1683. The figure of Adonis appears to have been derived from an antique statue of a Niobid or wounded Gaul. *Musée des Beaux Arts, Caen.*

5. *Landscape with St. Matthew* (99 × 135 cm.). Painted for Cardinal Francesco Barberini in about 1644-5. *Dahlem Museum, Berlin.*

6. *Landscape with St. John on Patmos* (102 × 135.5 cm.). Painted as a pendant to the landscape with St. Matthew at Dahlem (No. 5). *The Art Institute, Chicago.*

7. *St. Paul Carried up into Heaven* (146.5 × 118 cm.). Painted in about 1650 for the writer Paul Scarron. The composition is derived from a painting by Domenichino. *Musée du Louvre.*

8. *Landscape with Hercules and Cacus* (156.5 × 202 cm.). Probably painted as a pendant to the landscape with Polyphemus, now in the Hermitage, Leningrad. *Pushkin Museum, Moscow.*



2



3



5



6



4

INACCESSIBLE
POUSSINS

7



8





A Dilettante in St. James's

By Denys Sutton

IT could be argued that dilettantism, as an attitude to art, was never more needed than at the present time. The assumption that this approach is entirely superficial and never cuts through to the heart of the matter is by no means accurate. Dilettantism, in fact, possesses its own special virtues. There is a danger, indeed, that specialisation, by forcing us to dwell on one theme to the exclusion of others, makes us overlook the relationship that can, and often does, link works of art from quite different periods. Fidelity can breed contempt. It can make a man stale.

There is room for the man of catholic taste who selects those experiences that may afford him pleasure. Under this dispensation, the spectator allows himself to be seduced by a variety of experiences. This means that he can delight, now in the patination of a bronze, now in a drawing, now in a piece of furniture. The excellence of each object, as a thing in itself, is what counts.

Yet any attempt to seek out the best, within its context, is by no means easy. It demands a constant refinement of taste; to some extent, also, it imposes a self discipline which, at first sight, might seem to be the antithesis of the voluptuary's aim. The cult of sensations demands rejection as well as acceptance. What ought not to be forgotten is that the establishment of a personal view is arduous; and it is easier to follow fashion than to strike out on one's own. As Villiers David has himself pointed out in the preface which he wrote for the exhibition of his paintings held at Wildenstein's: 'Now the struggle for survival is an erroneous phrase. It is the struggle for pleasure which has always been life's compelling force'.

The collection which he has built up—and which until recently was contained in his London flat in St. James's overlooking Bridgewater House (during his absence abroad his collection is now on loan to the University of Reading)—is essentially that of a dilettante. It has not been brought together out of respect for a particular programme. His endeavour has been to secure whatever captures his fancy; to surround himself with art objects the possession of which was essential to him. That he should have turned in various directions, to the French and Italian eighteenth-century, to the Far East, to Rembrandt and Claude, as well as to Sickert and Augustus John, accords with his

own temperament: that of an aesthete. Moreover, he has practised aviation, novel writing, translation (he has rendered Gide into English), and painting and coined aphorisms. His *Advice to my Godchildren* may be a slender publication, but it provides an invaluable introduction to the foibles of the world. It is certainly excellent reading for an idealist of tender years. In other words, Mr. David is a hardworking dilettante who derives much entertainment from his endeavours—and so do his friends.

For many collectors, what counts is the financial or historical value of their chosen pieces. Not so, I think, to Mr. David. He is after different game. If one is compelled to say what characterises his taste, one might venture to maintain that his is a feeling for the exquisite and the minute. He favours the small scale. He admires those works of art which enshrine a particular moment of experience: like Whistler's delicate view of shop fronts at Dieppe or Guardi's elegant *Capriccio*. Incidentally, the motif of an obelisk to be found in this picture (recently on view in the Italian art exhibition at the Royal Academy) appears in Fragonard's *Femme à La Fontaine* in the Amiens Museum. Yet he does not disdain the robust. One of his most exciting trophies is Rembrandt's *Female Nude (probably Cleopatra) with a snake*. This splendid drawing, dating from about 1637, shows that, if he had so wished, Rembrandt could have shone as a sculptor.

For Mr. David, the exquisite notation must possess a specific touch of personal quality. It must represent a mood: one in which the artist surrenders to the moment of exaltation; when he feels that his mood corresponds to that of the site or figure chosen. What Mr. David has sought (and sometimes found) in his collecting are those works which show the artist, to use his own words, in 'a state of emotional intoxication'. 'It is', he maintains, 'this state of emotional intoxication, of course, which distinguishes good art from bad . . . The great drunkards in art are few, but their hopelessly sober followers are legion.' One can hardly doubt that his belief in this concept prompted the purchase of Hokusai's spirited sketch of *A Drunken Poet* of about 1848.

Nevertheless, it would be wrong to suppose that Mr. David fastens on dramatic works of art. Paradoxically, the state of in-



2. A portrait of Villiers David by Augustus John (15 × 19 in.), painted about 1934/1935. Mr. David also owns John's *Portrait of Lord Alington* (c. 1936) and a *Self Portrait* of the artist in black pencil.



3

3. Rembrandt. *Female Nude (probably Cleopatra) with a Snake* (5½ × 10 in.). This well-known red chalk drawing, once in the Fouret and Otto Gutekunst Collections, probably dates from 1637. Hofstede de Groot's contention that the woman is Hygieia is not tenable.



4. J. A. D. Ingres. The head and shoulders are copied by the artist from Raphael's *La Fornarina*. The studies of hands are not connected with any known picture: 8½ × 7½ in.

5. G. B. Tiepolo. *The Virgin and Child* (9 × 12 in.). Formerly in the collections of Edward Cheney and Richard Owen.



5

5. A pencil study by J. A. D. Ingres ($9\frac{1}{2} \times 7\frac{1}{2}$ in.) for *Le Bain Turc* in the Louvre. Presented by the artist to T. Gautier in 1861.

6. F. Guardi. *Capriccio with an Obelisk*. The same motif appears in Fragonard's *Femme à La Fontaine* in the Museum at Amiens.

7. Hokusai. *The Drunken Poet* ($8\frac{1}{2} \times 5\frac{3}{4}$ in.) c. 1848.



6



7



8

8. Claude. A view, probably of the Tiber ($6\frac{1}{2} \times 4\frac{1}{2}$ in.). Formerly in the collections of Jonathan Richardson Jnr., and E. Bouverie.

9. Frémin. A terracotta modello for a sculpture made for Marly in 1717, then at Versailles and now in the Louvre.

10. Louis XVI guéridon table veneered with Japanese lacquer.

9



10





11

11. Bookcase perhaps by George Smith similar to one made for Carlton House. On the wall hangs the Rembrandt drawing (No. 2) and two watercolours by Whistler. 12. Small table in the Louis XVI style, made by Henry Dasson about 1870. 13. Louis XV gold snuff box.



12



13



14



14. George IV conch shell sauce boat. By Edward Kennell, London, 1824. 15. Mr. Villiers David's Drawing Room. Renoir's *Les Baigneuses* can be seen over the chimney piece. To the right are drawings by Ingres and a small view of St. Jacques, Dieppe, by Sickert.

toxication can be one in which the artist's own personality is not in evidence; calmness can hide an inner tempo. One of his main enthusiasms is for Ingres' drawings, of which he owns four: the little-known study for the *Portrait of Mme Moitessier*, a gentle sketch of *Gabriellino Foureau*, whose father was Napoleon's doctor, a drawing after Raphael, and a sketch for the celebrated *Le Bain Turc* (Louvre), which was presented by the artist to T. Gautier in 1861.

The arrangement of his rooms reveals the breadth of Villiers David's taste; and he sees no problem in having in the same room, a splendid *Baigneuses* by Renoir, a thumbnail sketch by Wilson, a Claude drawing, a luminous drawing by G. B. Tiepolo and an enchanting fragment of *St. Jerome in Penitence* by Ercole Roberti. His affection, moreover, for the French eighteenth century is immediately illustrated by the presence in his collection

of Frémin's terracotta modello of 1717 for a sculpture of Diana made for Marly, later at Versailles and now in the Louvre. Of considerable importance, too, is the bronze candelabra representing one of the four Seasons (Autumn) by Desjardins, of which two others are in the Victoria and Albert Museum and one in the possession of Sir Marcus Cheke. Four similar pieces are at Windsor Castle. Mr. David's candelabra, as well as the other three, were once in the collection of L. J. Gaignat. They appeared in his sale of 1769 as Lot 62, where they were sketched by Gabriel de Saint-Aubin in the margin of his copy of the catalogue.

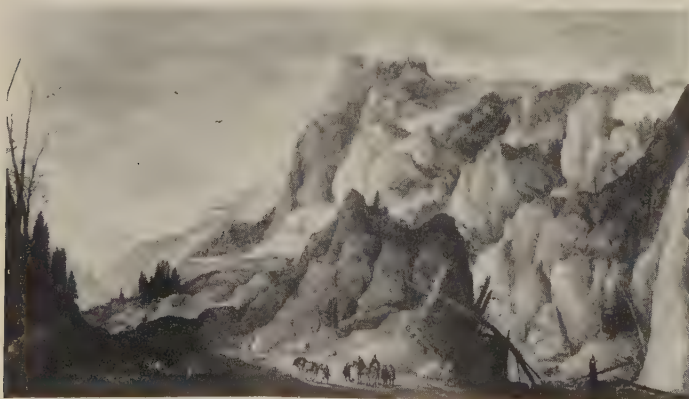
On his return to London from the Far East Mr. Villiers David will have the absorbing task of re-arranging his works of art in a new home—also in St. James's.—Editor.

IN THE GALLERIES

(Below). 'Horses Heads', by J. F. Herring ($9\frac{3}{4} \times 12\frac{1}{2}$ in.). *St. James's Galleries, Jermyn Street, London, S.W.1.*



'Landscape', by Joos de Momper (figures by Jan Brueghel), $45\frac{3}{4} \times 80\frac{3}{4}$ in. *Terry-Engell Gallery, Bury Street, St. James's, London, S.W.1.*



'Homeward', by Anton Mauve ($22\frac{1}{2} \times 35$ in.). *M. Newman Gallery, 43a Duke Street, St. James's, London, S.W.1.*

(Below). 'L'Eglise d'Anvers', by G. Loiseaux ($18\frac{1}{2} \times 22$ in.). *Biggins Gallery, 30 Old Bond Street, London, W.1.*



(Below). One of a set of four 'Hunting Scenes' by Henry Alken Senr. (14×18 in.). *Frost & Reed, New Bond Street, London.*



Round about the Galleries

Contributed by Adrian Bury

European Masters

MR JACQUES O'HANA'S attractive and highly modern galleries in Carlos Place always offer stimulating exhibitions. The accent for their important shows is generally on Impressionism and after: and in the current exhibition, entitled *European Masters*, the number of celebrated names is remarkable. For my part, the two Bonnards, *Femme à la Lampe* and *Mme Claude Amnet* are outstanding examples of this artist's delicate genius. Bonnard, though deriving from Impressionism, had an original vision and sincerely showed facets of life that we had not quite seen before. His happy approach with personal technique to whatever interested him has made a memorable contribution to art.

Earlier in the tradition are two lovely little pictures by Pissarro, dated 1869, entitled *Louveciennes* and *La Roche Guyon*, in which the artist's lyrical appreciation of landscape is manifest. They came from the Dr. Gachet Collection. Similarly, Sisley touches us by his devoted understanding of natural truth. How appealing the simplest subject can be if handled with the knowledge of form, tone and colour shown in Derain's small still life of apples. An important Renoir, *La Famille*, and some smaller oils by this master will find many admirers. There are some extravagant Picasso pastels and an interesting early line nude. The best of the Chagalle fantasies is the illustration *The Fox and the Grapes* (*Fables de La Fontaine*). Rouault and Utrillo are also represented in an august assembly.

Pictures that take their place perfectly in the school of Impressionism are three works by William S. Horton, the American artist who had his headquarters in Paris at the beginning of the century and was an intimate friend of Monet. His picture *Barges on the Seine* has the masterly qualities associated with the ideals of the forerunners. I note that it was painted in 1909, but Horton, then a young man, was to live for many years and to develop his original personality in countless canvases and drawings. His posthumous exhibition in Paris immediately before the 1939-45 war caused tremendous interest. Because of the war much of Horton's work was stored for many years in Paris and London. I am glad to hear that Messrs. Hirschl and Adler will soon be holding a comprehensive exhibition of Hortons in New York. It will be a revelation to the public there as the work of an artist worthy of the highest place among American painters.

Josse de Momper

SELDOM do we see so fine a Josse de Momper beyond the public galleries of Dresden and Madrid as the one now in the Terry-Engell Gallery in Bury Street. To the dimensions of

45½ × 80½ in., it is veritably a key picture in Flemish landscape painting of the early seventeenth century. Still retaining some of the primitive force of such a great forerunner as Joachim Patinir or De Momper's impressive contemporary, Hercules Seeghers, this picture is an ingenious rendering of rock form arranged tier on tier, as it were, with lovely contrasts of blues, browns and greens in which a translucent effect survives even in the darkest notes. The picture is probably an improvisation on mountain scenery that De Momper saw in the course of his travels, and has more relation to sub-Alpine character formalised for the purposes of art than the artist's native terrain.

In the foreground is a procession of perfectly drawn little human figures with horses, said to be the work of Jan Brueghel, giving a lively note to an otherwise formidable solitude.

That Josse de Momper (1564-1634) was a great personality in his day is proved by the fact that Van Dyck painted and etched his portrait for his well-known series of eminent painters.

Was it Josse or his supposed son, Frans, who was so greatly admired by our Richard Wilson that the latter was profoundly influenced by him? The story is that Wilson told Sir William Beechey, R.A., 'there are two painters whose merit the world does not yet know who will not fail to be hereafter highly valued, Cuyp and Momper' (*sic*). Undoubtedly technical qualities in the work of Frans are recognisable in some of Wilson's pictures; but the English artist, possibly, responded to the essential poetic qualities to be seen in both these Flemings. Mr. Terry-Engell's example by Josse de Momper came from a French collection.

George Lambert

FEW English painters have suffered so much from neglect and misrepresentation since their death as George Lambert. B. R. Haydon condemned him unmercifully while confusing his work with that of another painter. Constable called him 'another imitator of Italian art but even below Wootton'. Neither Haydon nor Constable could have had any idea of Lambert's immense and varying output. Redgrave, who had more time and better place to know about Lambert, stated that he 'nearly always imitated Gaspar Poussin'. Yet Lambert was much admired in his time by such a supremely insular genius as Hogarth with whom he sometimes collaborated: and Horace Walpole praises those very English qualities in Lambert's work which later detractors either did not know or could not see. The best of all compliments came from Richard Wilson, Lambert's junior by three years, if one can rely on the accepted year for Lambert's birth (1710). Certainly Wilson must have looked at his contemporary's trees and skies with creative interest.

Lambert is said to have studied with Wootton, in which case he had a master of exceptional landscape ability, albeit principally known for his horses. But no careful student of Wootton's work as a whole will fail to see with what truth he painted backgrounds to his equestrian groups. Wootton early imbibed something of Dutch landscape feeling from his master Jan Wyck, something when in Italy from the Franco-Italians but much from the English countryside in which he spent most of his life. And so back to Lambert.

One of this artist's best pictures, within my knowledge, is the canvas seen recently at Leggatt Brothers in St. James's Street: a large one of a river in the foreground, tree to the left, some buildings on the opposite bank and the towers of a cathedral in the distance. The picture was painted in the neighbourhood of Hampton Court, near Leominster. As the work of an English artist expressing his love for his native land, and having relation to its time, the middle of the eighteenth century, it is remarkable for its personal style. This work has none of the so-called classical grand manner that several artists of the period affected after their Italian tour. Here, the English genius for the pastoral scene in paint is no less moving than the verbal interpretation which had begun with our poets more than two centuries before Lambert was born.

To those who would know something of Lambert's work and ideals I commend Colonel M. H. Grant's essay in Volume I of his *Old English Landscape Painters* (pp. 35-8). Though much research could still be done on Lambert, I doubt if any other writer will improve on this sympathetic and understanding estimate of an important pioneer of English landscape painting.

'Ben Tally Ho'

THE facility with which Henry Alken, Senior (1785-1851) drew and painted field sports accounts, of course, for the vast number that he achieved during his long life. But however elaborate or sketchy the work it is always instinct with veracity. Alken's gift of expression was as natural as Rowlandson's. Both appear to have been able to draw as easily as a gifted writer could use words.

Alken exhibited miniatures as early as 1801, when he was sixteen, and something of the miniature manner persisted in his style throughout the years. What gave additional authenticity to his hunting scenes is that he was himself an experienced rider to hounds and had hunted with the Meltonians in his youth, the while illustrating their antics under the name of 'Ben Tally Ho'. That particular time in the artist's life is obscure, but after 1815 the *Henry Alken* picture and print became immensely popular. To make a complete list of all his works would be a vast, perhaps impossible, undertaking, for

they are to be numbered in many hundreds. How strange that Rowlandson, a confessed gambler, left £3,000 while Alken, not addicted as far as we know to tempting fortune in this way, left nothing in the money sense. But that he left us innumerable relics of his artistic genius is the great thing, and I never see a good Alken without entering into the robust excitement and indefatigable industry of the artist's career.

A set of four sensitively painted hunting scenes (14 × 18 in.) in beautiful carved frames at the Frost & Reed Gallery in New Bond Street is a collector's privilege. The one reproduced will bear the closest scrutiny as regards movement and incident. Note how realistic is the frightened expression of the fallen horse still held by its unseated mount.

Faithful Model

TEN years younger than Henry Alken, John Frederick Herring had ambitions to paint in the grand manner and succeeded. Yet as an interpreter of field sports he was never quite so spirited as his immediate forerunner. As an animal painter, however, he was more versatile than Alken, and quite as accomplished as Landseer, with whose style he had much in common. Herring's story is among the most interesting in the annals of sporting art, and his success and high place in the school all the more creditable in that he began with no advantages. Destiny determined that he be an artist, and the St. Leger of 1817 may be said to have started him on his career. Being at Doncaster when the Duke of Hamilton's 'William' won the race Herring attempted to paint the scene but failed for lack of technical experience. He persisted in his efforts to be an artist and meanwhile took a job as coachman, painting in his spare time. After several years on the road Herring, feeling sufficiently confident to become a full-time artist, abandoned the ribbons for the brush and the palette, was soon exhibiting regularly in London, and from about 1830 till 1865, the year of his death, was increasingly popular.

The artist's love of horses was never better expressed than in *Grooms and Horses in a Stable Yard* (27 × 37 in.), seen recently at the Arthur Ackermann Gallery in Old Bond Street. The white horse in this picture, so well contrasted with the black one, was the artist's favourite Arab *Immaum*, which had belonged to Queen Victoria. Trained by a circus rider, he was Herring's model for many years.

Another version of *Immaum*, possibly, appears in a little study of two horses' heads (9½ × 12½ in.) dated 1851, which I saw in the St. James's Galleries at 75, Jermyn Street. It is interesting to compare the two pictures under discussion. The Arab steed was growing old, but the artist's interest in the model that served him so faithfully is touchingly expressed.

Good Old Railways

THE collector, somewhat tired of the eternal political and financial problems of British Railways today, can take a nostalgic pleasure in the railways as they were over a hundred years ago,

and need but look at old prints to appreciate how efficient, cheap and attractive this method of communication quickly became. Artists were soon off the mark to illustrate the new method of travel and had no difficulty in making exact records of steam engines, railway stations, viaducts, bridges and cuttings. Their meticulous accuracy, plus aesthetic effect, is commendable. No photograph could be more convincing than the coloured lithograph of Bristol Station by J. C. Bourne. It is one of 46 plates issued by the Great Western Railway in 1846; and I can think of no better advertisement for going places behind the steam horse than this collection of prints. Among others in the series are *Pangbourne Station*, pleasantly remote in its riverside calm, with its new building and quaint train arriving, the *St. James's Bridge and Station, near Bath*, the *Maidenhead Bridge*, and the *Wharncliffe Viaduct, Hanwell*. These prints are to be seen at the Frank T. Sabin Gallery at Park House, Rutland Gate.

A very rare print at Sabin's is the *Exhibition at the Royal Academy, 1787*, by P. A. Martini after H. Ramberg. This fascinating record proves the artist's mastery of an exceedingly difficult subject. All the figures are personalities, the two prominent in the centre being the Prince of Wales and Sir Joshua Reynolds, who is seen holding an ear-trumpet. What is equally interesting is that all the pictures on the walls are so carefully translated into line that the numbered ones could be identified with the aid of the 1787 catalogue.

The Royal Academy of that year was sensational in that it contained a group of seven pictures by Nicolas Poussin purchased in Rome by the Duke of Rutland's agent. There was some hostility on the part of artists and the press that these should be exhibited at the Royal Academy, an institution ordained for the encouragement of living artists. Indeed, Reynolds had to compromise and have them placed in the council room instead of the large gallery. They do not therefore appear in Ramberg's brilliant drawing. This artist was born in Hanover in 1763 and, coming to London, is said to have been a pupil of Reynolds and Bartolozzi. He worked in England until about 1834 when he returned to Hanover and practised as court painter there.

Pastoral Poetry

THE style of Anton Mauve's solemn 'pastorals' and cottage interiors was appreciated in his time and still moves the contemplative mind not wholly 'abstracted'. The artist could take the familiar subject and interpret it lovingly in quiet browns, greens and greys. He understood the dignity and resignation of the poor peasant and immortalised many an anonymous farmhand. Mauve found in the French artist, Millet, a mood that agreed with his own respect for the agricultural worker and developed his themes on similar lines.

A picture (16 × 29 in.) at the Newman Gallery at 43a Duke Street, St. James's, entitled *Homeward* has that largeness of style that does not depend on mathematical dimensions. It is to be

admired for its profound sympathy with the subject and expert handling of paint.

Going farther back in the Dutch tradition, we have Adriaen van de Velde (1636-72). Son and brother of the celebrated marine painters, Adriaen developed a talent for landscape. A good example of his work entitled *Shepherd with Cattle* (12½ × 15½ in.) belongs to the G. Cramer Gallery, The Hague. Recorded in C. Hofstede de Groot's *Catalogue Raisonné* (Vol. IV, No. 129), the picture came from the Cook Collection, Doughty House, and was exhibited at the Graves Art Gallery, Sheffield (Dutch Masterpieces) in 1956. Among other important things at the Cramer Gallery are a *Sunset Landscape* by Nicolaes Berchem and *Landscape with Shepherdess, Child and Cattle* by Karel Dujardin.

William Henry Hunt

ONE could search art dealers' galleries and auction rooms for a long period and not come across a better drawing than that entitled *Travelling Tinker*, by William Henry Hunt at the Leger Galleries at 13, Old Bond Street. This vagrant character clad in a weather-beaten frock coat and battered beaver hat is the essence of truth revealed in that sketchy brilliance of which William Hunt was so capable when he escaped from doing stippled birds nests full of eggs, or 'blooming' grapes, plums and peaches that were his stock in trade.

William Hunt's father was a tinman and it is possible that the *Travelling Tinker* moved the artist to make a little masterpiece for the sake of pure filial affection. Be that as it may, here is a work that all good artists and discerning collectors will respect for its integrity. Though a cripple who suffered most of his life from poor health, Hunt was a great worker and his genius burned brightly until his death in 1864. An esteemed member of the old Water-colour Society, in whose galleries he exhibited 742 works, Hunt left a well earned £20,000. It is amusing to recall that his father prophesied Billy would never be able to earn a living as an artist.

The Biggins Gallery

MR. ANTHONY BIGGINS, having taken over the late Mr. Eugene Slatter's galleries at 30 Old Bond Street, opened recently with a lively exhibition of modern French masters, including some bronzes by Degas, and a pleasant oil sketch of roses by Renoir. Among many attractive pictures by lesser names are two landscapes by G. Loiseaux: *Bords de l'Oise* and *L'Eglise d'Auvers*. This artist, obviously influenced by greater impressionists, has none the less his own atmospheric verities. There are some charming drawings, notably a graceful study of a seated woman by Berthe Morisot, and a standing figure by Augustus John. And that admirable recorder of contemporary life in France, and war scenes in the Crimea, Constantin Guys, is represented by studies of dancers.

I understand that Mr. Biggins will develop a policy of displaying modern masters of various nationalities. The present exhibition will continue until the end of August.

Books Reviewed

ROYAL PAVILION: By Clifford Musgrave. (London: Leonard Hill (Books) Ltd., 1959. 50s. net.)

IT is the sub-title to this book, 'An Episode in the Romantic', which summarises Mr. Musgrave's story. He tells it authoritatively and with all the relevant documentation and it is a fascinating account of a royal extravagance. Since the book first appeared in 1951 new discoveries have been made, including letters of the Prince of Wales and John Nash, the unearthing of the 'Princess Charlotte' and Mrs. Fitzherbert's furniture, and the return of much once there from Buckingham Palace by gracious permission of Her Majesty the Queen. Of recent years it has become very necessary for any author who describes architecture and decoration to be aware of a much wider literature than hitherto. As Director of the Brighton Pavilion, Mr. Musgrave has done a thorough revision of his book and his publishers have presented it with the taste befitting the content.

The Pavilion at Brighton began as a simple country house. When the Prince of Wales first took it in 1786 to serve as a seaside residence 'it showed as little promise of becoming one of the great monuments of the romantic era as there was that the term "Regency" would eventually come to denote a whole artistic epoch'. Much of the credit must go to the architect, Henry Holland, and to the talented team he gathered about him, and at Brighton to the later transformations and ideas of Porden, Repton and John Nash. There was of course, the fantasy at Sezincote, Gloucestershire, which the Prince had seen when visiting the Hertford family at Ragley. But at Brighton 'it was determined by H.M.' wrote Nash, in a previously unpublished preface to his *Views of the Royal Pavilion* (1826), 'that the Pavillion should assume an Eastern character and the Hindoo style of Architecture was adopted in the expectation that the turban domes and lofty pinnacles might from their glittering and picturesque effect, attract and fix the attention of the Spectator. . . .'

The main structure was completed by 1818. In this year Repton died. His plans had failed to find favour with the Prince, and John Nash, whom he had introduced to the Prince's notice, had triumphed over him. All these complicated stories have a wealth of documentation, and Mr. Musgrave allows this to tell the story when necessary. Inside the Pavilion the decorations were entrusted to the firm of John Crace and Sons and in particular to Frederick Crace. Some of his original designs were discovered in 1950, just before Mr. Musgrave's first edition and he has had time more thoroughly to go over what he then wrote. We make the acquaintance of the decorative genius, Robert Jones, who designed furniture, painted groups of life-sized figures and who drew some £14,000 for his troubles.

In an appendix Mr. Musgrave shows that expenditure, 1804 to 1830, totalled at least £500,000. Today the building is the annual setting of the Regency Exhibitions and a systematic programme of restoration of the interior to its exact earlier appearance is being carried out under Mr. Musgrave's supervision. This gives his writing a special authority.

The book itself is crown quarto, bound in brown and grey, has 288 pages and 58 plates of which 18 are in colour. Some of these could be better, but are satisfactory enough. The addition of a full bibliography and an index, accurate on all the occasions I used it, combine to form a distinguished contribution to the literature about this strange and inspiring building on its lawns by the sea.—G.W.B.

THE AGE OF ROCOCO: By Arno Schönberger and Halldor Soehner. (London: Thames and Hudson, £7 7s. net.)

THIS magnificent volume weighs 7 lbs. 10 oz. so it is not designed to be savoured in bed. But given a table or a stout reading desk or a lusty pair of knees, it could hardly fail to delight. Most of its 365 illustrations, forty-nine of which are in colour and many others full-page, represent objects, mainly but by no means exclusively paintings, which were shown in that memorable exhibition with the same title as the book, held in Munich in 1958. The notes which follow the plates are taken verbatim from the English edition of the exhibition catalogue. The two authors were both on the organising committee of the exhibition. What is completely new is a long introductory essay which describes the cultural and scientific background of the period and then surveys in broad, general terms many aspects of its art.

The photographs, including those in colour, are of the very highest standard throughout, and, regarded purely as a picture-book, this is already a most covetable possession. But, as is well known, such sumptuous productions are liable to incorporate somewhat perfunctory texts. It is therefore a pleasure to say at once that in the present instance this is by no means the case. The 100-page essay, which has been admirably translated by Daphne Woodward, is of the greatest interest throughout and packed with information that is both relevant and accurate, while the notes are also exactly what is required. There is also a most commendable freedom from misprints and from those small but irritating mistakes which are specially prone to mar books such as this, incorporating many thousands of factual details. I only noticed half a dozen tiny slips in all.

The 'age of Rococo' is interpreted very liberally, as it was in the exhibition, to include artists such as Hogarth or Richard Wilson or Jan van Huysum, whose work belongs to the age but

not to the style; but one is far from having any regrets on this score. For although the term Rococo remains a somewhat loose one, eluding precise definition, its associations, on the secular side, are aristocratic and pleasure-loving, and its range correspondingly limited. The character of the art reflects the nature of the patronage. The patrons, in every country in which it flourished, were a privileged few who had nearly all the money and nearly all the fun: people who, having no duties and no responsibilities, had all the time in the world to develop and cultivate their taste. Hence the associational characteristics with which we are all familiar: the gaiety, the frivolity, the make-believe; the elegance, the refinement, the sophistication; the materialism, the coquetry, the lechery; and the heartlessness which is perhaps the period's least agreeable characteristic. It was typical of this society that it did not at all object to artificial flowers: indeed, we are told that 'porcelain flowers were preferred to real ones because people found them more beautiful and more precious, an improvement on the imperfections of nature'.

What, however, is so striking as one turns the pages of this book is the really masterly artistic quality of so many of the works represented. Designs splendidly organised, radiant painting of light, brilliant draughtsmanship, enchantingly attractive colour (e.g., Plate IV, a detail from a Watteau *Mezzetino*), and, in every single work, that superlative standard of craftsmanship which these patrons expected and received as a matter of course. Confronted with such qualities as these, the associational limitations (and it must be admitted that the persistent eroticism, in particular, does tend in time to become tedious) seem to matter little: one can accept almost any subject, if it is rendered as brilliantly as this. And if brilliance itself should pall, the book also finds room for Chardin, less subtle but more profound and much more lovable than all the artists who worked for the aristocracy. Chardin's sitters, mostly humble people, are generally absorbed in some sort of action, however trivial. With a lesser artist, this 'business' might be tiresome: but with him the narrative aspect is always discreet, never overstressed, and the figures are imbued with a pervasive tenderness. It is this delicacy of feeling which serves to link him, despite many differences, with some of his Rococo contemporaries.

The Rococo period represents the last phase of European art in which the pagan spirit still found rich and joyous expression. In more than one Rococo church in Bavaria, the Virgin ascends to heaven attired as if for some festive picnic-party with the gods on Mount Olympus. Tiepolo painted Doges and Electors being conducted airily across the heavens to hobnob with the gods on almost equal terms, as can be seen in Plate 197, from Wurzburg, showing Apollo

FLEMISH PAINTERS

by R. H. Wilenski

A major work of art-historical documentation, in two handsome volumes. VOLUME ONE is an historical survey of the lives, circumstances and productions of Flemish painters 1430-1830, with a Dictionary of painters covering the whole period down to 1900. VOLUME TWO contains over 900 reproductions of pictures discussed, sixteen of them in colour. *Price for the set of two volumes (not sold separately)* 12 gns.

Japanese Colour Prints

LAURENCE BINYON
& J. J. O'BRIEN SEXTON

BASIL GRAY has edited this new edition of a standard work which first appeared in 1923, and which has long been out of print. *With 48 plates, 16 in colour.* 4 gns.

Matisse from the Life

RAYMOND ESCHOLIER

This revealing book about Henri Matisse's life and work is full of new material, mainly unpublished letters, expressing his thought and opinions. There are 55 drawings in the text, and 66 reproductions, eight of them in colour. Translated by Geraldine and H. M. Colville; with an Introduction and notes by R. H. Wilenski. 3 gns.

The Vienna Genesis

EMMY WELLESZ

A new volume in The Faber Library of Illuminated Manuscripts. With eight plates in colour. 25/-

Italian Renaissance Studies

Edited by E. F. JACOB

A distinguished collection of essays on various aspects of Italian civilisation in the later 15th century. The volume is dedicated to the memory of the late Dr C. M. Ady. *With 41 plates.* 3 gns.

FABER

conducting Beatrice of Burgundy straight across the sky for her marriage to the Emperor Frederick Barbarossa: a deliciously Rococo subject! It was a world of make-believe, all rendered with superb verve and an almost incredible virtuosity.

English art only occupies a very modest place in this book, despite the fact that 'England in the eighteenth century gave the lead to Europe in many different ways' (p. 85). But since our most important contributions to the art of the age were in architecture and especially (from the European standpoint) in landscape gardening, two aspects of art which are barely touched on in this work, there can be no cause here for complaint. Church art also receives only the briefest attention in these pages. In its secular aspects Rococo was essentially the art of aristocratic societies buttressing absolute rulers. England at this time was the one major country in Europe which no longer had to support the incubus of an absolute monarchy. Thus, despite occasional incursions into the Rococo, as in Chelsea and Bow porcelain, Soho chinoiserie tapestries, or some of the carved wood and plaster decoration at Claydon House, the truth is that there is hardly any European country in which the style can be seen to less effect than in our own.—A.C.T.

THE KREMLIN ART TREASURES: By David Douglas Duncan. (London: Studio Books, large 4to. £7 10s. net.)

MUCH of the glory that was Byzantium has passed on to Russia, and today one can probably conceive a clearer picture of the magnificence of the Great Palace of the emperors who ruled Christendom for more than a thousand years at Constantinople by visiting the Kremlin at Moscow than in any other way. There, more than anywhere else, are to be found in association the mass of heterogeneous buildings—churches, audience halls, living rooms and quarters for the guards—that compose an East-Christian palace, and only there is there concentrated a treasure of kindred character and of comparable wealth and luxury. Until quite recently it remained a closed book to more than a very few, even if most of its treasures were familiar to specialists through photographs. But travellers have spoken of the Kremlin in awed tones for many centuries, and all who have read books on Russia will have experienced something of its strange, almost mystic, appeal. Now, for the first time, an attempt is made to convey something of the romance and beauty of its buildings and of the glorious brilliance of their contents with the aid of a mass of rich coloured plates. There are 83 of them in this book, of varying sizes, and they range from an ominous but very lovely view of the Kremlin walls, with the Red Square behind (p. 10), on what appears to be a cold winter's evening, to numerous detailed photographs of such superb objects as Monomach's crown or a court costume of Catherine the Great. Building and treasures alike have a strange, almost barbarous, beauty, which is something quite unfamiliar to the western eye. In spite of the fact that it was not permitted to remove the objects from their

cases, the photographs are mostly very impressive and serve to give a very good impression of the objects they represent. But they are picturesque rather than precise, and are not of the type likely to be of much use to art-historians. The text forms a somewhat disconnected running accompaniment to the plates, rather like the script of a travelogue, but it is written with obvious enthusiasm, and conveys a vivid, though not very profound, summary of Russia's troubled history. The plates are discussed more fully in notes at the end, but, though informative, these are also somewhat superficial. There is a short bibliography, but curiously enough some of the most recent and more accessible books about Russian art in general and the Kremlin in particular are omitted. In fact, the book is not a work of scholarship. But it does not pretend to be: it is, rather, a colourful introduction to this fantastic treasure-house. At £7 10s. however it is a very expensive introduction, and at the price one would wish for more substantial meat.—D.T.R.

ROMANESQUE EUROPE: Edited by Harold Busch and Bernd Lohse. Introduction by R. H. C. Davis. Commentaries on the Illustrations by Helmut Domke, trans. by Peter Gorge. Pp. 248. Pls. 227. (London: B. T. Batsford, 1960: 45s. net.)

THIS is primarily a picture book, printed in Germany: nearly all the 227 plates occupy a whole page (10½ × 8 in.). Photographically the standard is splendid. Some three dozen illustrations have been contributed by English architectural photographers, including all our three best-known: Edwin Smith, A. F. Kersting and Herbert Felton. Examples have been culled from sixteen countries, including 59 from Germany, 57 from France, 44 from Italy and 31 from England.

I mention these figures deliberately, because, although this book cannot fail to give pleasure, the balance is not right. Numerically, Germany is over-represented, England inadequately. The choice of illustrations, although sometimes without doubt unhackneyed (who would have thought of finding here St. Leonard's Priory at Stamford?), is also, in certain respects, idiosyncratic. For some of the countries—not Italy, which is admirably represented—there is such a dearth of general views that a layman lacking previous knowledge would be hard put to it to capture any total impression of the Romanesque architecture. Among the English plates, for instance, there is none at all of St. Albans, Hereford or Southwell, nor can one look along the naves of Gloucester or Tewkesbury, Ely or Norwich or Rochester: not even of Durham itself. The only 'vista views' are of Walsoken church in Norfolk and a partial one of the nave of Peterborough, which incidentally is wrongly captioned 'the huge choir'. The editors have been foxed by the fact that the ritual choir here occupies two bays of the architectural nave.

The opening sentence of the introduction announces that 'Romanesque architecture developed out of a deliberate attempt to copy the Romans': but that is an over-simplification. This style, which received its distinguishing label only a little more than one century ago, owed a great

deal to the Romans; but much also came from Byzantine sources, and several other styles, Celtic, Carolingian, even Saracenic, also had their distinctive contributions to make. This will no doubt have rendered the task of presentation difficult, but it cannot be said that the editors have done very well in this respect. It is impossible to discover any clear principle of arrangement, either of plates or text (which, rather oddly, do not correspond). With only 15 pages at his disposal, Dr. Domke's notes are inevitably a great scamper hither and thither, with no time to develop any themes. The introduction by Mr. Davis is fresh and lively, but also all too short.

Yet when all these criticisms have been made, enough remains on the credit side to render this book well worth having. Romanesque art, let it not be forgotten, was the product of an age when the conditions of living were very hard, when disease and insecurity were rife, when fires were frequent, when the minds of men were forever haunted with fears of pain and suffering. Small wonder, then, that, where day to day existence had so little to offer in which to rejoice, men's thoughts turned to God and to the possible prospect of better things in a life beyond. These fears and aspirations were expressed most powerfully through sculpture, and, although personally I could not agree (I wish I could) with Dr. Domke's statement that 'the so-called Prior's Doorway at Ely can stand comparison with the greatest works of contemporary sculpture on the Continent', it is one of this book's merits that there is a good deal of sculptural detail in stone, some of it very strikingly pictured.

Bronze sculpture, mural painting, the painted wooden ceiling at Zillis, stained glass at Augsburg, and even a mosaic at Palermo are also included to good effect, as well as some secular architecture. On the other hand, there are only five plans, and no map. For students, therefore, the usefulness of this book will be almost entirely as a work of illustrative reference. For non-specialists it offers a rich photographic pasture for gentle browsing.—A.C.-T.

FASHIONS IN CHURCH FURNISHINGS.

1840-1940: By Peter F. Anson. (London: The Faith Press. 50s. net.)

UNTIL very lately little of any consequence has been written about the furniture and decoration of churches in the Victorian age, though for earlier periods there is an adequate literature of the subject. The author of this volume, formerly an oblate-brother of the Roman Benedictines, has set out to remedy the surprising and unjustifiable neglect of a highly important aspect of the later Gothic Revival. He has accumulated over fifty years a vast quantity of information concerning this aspect of a movement which did not lose its impetus until well into the present century. Here he presents a comprehensive survey of the activities of all those who have been prominently concerned with the adornment of churches from the days of the Early Tractarians down to the development of the Liturgical movement during the last war which both here and abroad has brought about a return to austerity: the austerity being carried so far that in many Roman churches with a central altar there is but

little in the arrangements to distinguish them from meeting-houses.

This may now perhaps be said to be the dominant trend in church furnishing and decoration. It is prompted by a desire to return to primitive practice and the conception of the auditory church for the rendering of the liturgy. The wheel has thus come full circle after a century or so of intense mediaevalism, often lacking sound precedent (despite the Liturgical Society, the Alcuin Club and other such self-confident guides), and prone to indulge when means allowed in a positive orgy of carved, painted, gilded and inlaid decoration—with garishencaustic tiles—as one of the distinctive badges of the movement. Here all its leaders, with many lesser exponents of it besides, are passed in review and their chief works recorded with 'discriminating praise for their vision and achievement'; though some individual instances may raise doubts as to whether the praise is indeed very discriminating. As the publishers put it—Mr. Anson 'surveys a crowded century of ecclesiastical activity; starting from the rood screens and dim religious light of Augustus Welby Pugin and the Cambridge Camden Society, through the busy restoration activities of later architects, obsessed with the mock-mediaeval, the pseudo-Renaissance, the often bogus Baroque and Rococo, the 'Primitive—the Anglicans sometimes more Roman than Rome, the Papist bleaker than the Puritans'.

That is an apt summary of a book hard to summarise. The author assures us that he has not aimed to provide a history of church art in the period but rather 'a picture in which I hope a pattern of both art and life will emerge'. That aim, has been imperfectly fulfilled, and the pattern is too often lost in the dense web of descriptive detail. The interiors of so many churches are described that as one passes from Pugin to Butterfield, Gilbert Scott, Street, Pearson and Comper down to the present time a soporific, monotonous effect is produced, despite the interpolation of many entertaining quotations and digressions into contemporary costume; since we are exhorted to view the passing scenes as a whole. The survey includes Anglican, Roman and Protestant Nonconformist churches and chapels. Written by a Roman convert, the tone here and there is mildly derisive and superior, but fair and appreciative of the Anglican achievement as a whole; and indeed the author could scarcely minimise its significance, for it supplies both in text and illustrations by far the greater part of his book. Though conceived on different lines, it covers, discursively but with reliable information, a much wider field during the period under review than Addleshaw and Etchells' scholarly book *The Architectural Setting of Anglican Worship* and provides a valuable supplement to that admirable work.

The illustrations are disappointing. Even allowing for the difficulties inseparable from such subjects—about a score of fairly adequate photographs are interspersed with reproductions of a considerably larger number of sadly undistinguished line drawings. With whatever reservations may be made the author has

new **BELL** books



THE JAPANESE PRINT

A NEW APPROACH

by J. HILLIER *author of Japanese Masters of the Colour Print and Hokusai.*

The strong recent revival of interest in Japanese art has resulted in a number of books. Among these a new work by so great an authority as Mr. Hillier must hold a leading place. Here he breaks fresh ground, dealing with great but lesser-known artists, the work of each of whom becomes the centre of a theme on some facet of the art of the print. 194 pages. 64 plates. 37s. 6d. net

VICTORIANA

A COLLECTOR'S GUIDE

by VIOLET WOOD

A much-needed and well-illustrated guide to what is probably the most popular of the new fields of antique collecting. The author has lived among Victoriana all her life, has collected it for forty years, and recently has become a noted dealer in it. 176 pages. 43 photographs. 35 drawings. 30s. net.

DECORATIVE CAST IRONWORK

IN GREAT BRITAIN

by RAYMOND LISTER *author of Decorative Wrought Ironwork in Gt. Britain (35/-)*

Like the author's previous book this companion volume fills a need. The treatment is again technical, artistic and historical. The range is wide: domestic, architectural, surveyor's cast ironwork, and iron cannon. Mr. Lister writes from an extensive practical experience of contemporary ironwork. 290 pages. 51 half-tones. 84 drawings. 35s. net.

G. BELL AND SONS, LTD.
Portugal Street, London, W.C.2

The Wood Engravings of Joan Hassall

With an Introduction by
RUARI MCLEAN

Joan Hassall is the most delicate of modern engravers. 191 of her engravings are reproduced here: decorations and devices for bookplates, Christmas cards, and leaflets of various kinds, which have transformed many an otherwise ordinary document into a collector's piece. There are also examples of her book illustration. 21s net

Athos

The Mountain of Silence

PHILIP SHERRARD

With colour-photographs by
PAUL DU MARCHIE V. VOORTHUYSEN

The life of the monks on the rocky peninsula of Mount Athos, presented in its setting of landscape, architecture, and art, superb photographs being matched by first-class writing. 50s net

Two Sixteenth Century Works on Calligraphy published in association with the Lion and Unicorn Press of the Royal College of Art

Handwriting Manual

entitled A Practical and Well-Grounded Formulary for Divers Fair Hands

WOLFFGANG FUGGER

Foreword by HARRY CARTER
Translated from medieval German by
FREDERICK PLAAT

Wolfgang Fugger was a printer in Nuremberg in 1551, and was also a disciple of the famous German writing master Johann Neudörffer. This manual is the earliest to deal in any way with the design of types and it is a supreme example of engraving. Illustrated 21s net

A Facsimile of the 1550 Edition of Arte Subtilissima

JUAN DE YCIAR

Introduced by REYNOLDS STONE
Translated from medieval Spanish by
EVELYN SHUCKBURGH

Arte Subtilissima, by the calligrapher and teacher Juan de Yciar, and the engraver Juan de Vingles, is now rare. This is a facsimile of the second enlarged edition of a book which is particularly valuable for its decoration and the light it throws on the part played by the engraver. 25s net

OXFORD UNIVERSITY PRESS

produced a fascinating book, which as the 'blur' quite justly claims, should 'delight the ecclesiologists and all who follow Mr. John Betjeman on his "steeple-chasing"'. That eminent authority and other confirmed addicts of Victorian art are not likely to complain of a surfeit of good things.—R.E.

IRISH FAMILIES, THEIR NAMES, ARMS

AND ORIGINS: By Edward MacLysaght, 366 pp., illustrated, XXVII plates of arms and 2 maps. (Dublin: Hodges Figgis & Co. Ltd., 1957.)

ALTHOUGH nationalism is one of the curses of the modern world, it has its uses in the sphere of genealogy for without an understanding of the circumstances of a nation's history it is impossible to understand the conditions in which a pedigree has to be traced in that nation. No country has more need of a careful exposition of its history vis-à-vis genealogical research than Ireland. It is to one important aspect of Irish Genealogy that Dr. MacLysaght has addressed himself in the present work. He was appointed in 1943 as the first Chief Herald of Ireland in succession to the former controller of Dublin Castle heraldic archives, the Ulster King of Arms, and is thus well qualified to write on the subject. The work is very largely composed of an analysis of Irish surnames, or of surnames in use in Ireland now. It contains much useful information and should be in the possession of all who are concerned with the study of Irish genealogy. The author's method is to describe first the present state of study on the subject, dealing in passing with that distortion of genealogy, the late John O'Hart's *Irish Pedigrees*. He defines a sept as 'a collective term describing a group of persons who, or whose immediate and known ancestors bore a common surname and inhabited the same locality' (p. 11). He then deals with Mac and O (explaining that Mac is by no means exclusively a Scottish prefix); the distortion of Irish surnames; then distribution and continuity; and changes of name. In the last mentioned connection, English and Scots can sympathize with the Irish, for it does seem astonishing that in Ireland as in Great Britain an ancient and honoured name can legally be assumed by any person of foreign extraction who has become naturalized.

The bulk of the book (some 234 pages) is then taken up with Irish families. Their Names and Origins, a brief synopsis of the history being given in each case. There is a further section dealing with Anglo-Irish surnames in which the author deals with names of invaders and settlers from the sixteenth to eighteenth centuries. The earlier Anglo-Norman settlers he regards as having become Irish by assimilation. The Appendices will prove useful, and one item (p. 287) on Norse names will do something to illuminate a much obscured part of Irish genealogy.

No doubt items can be challenged here and there. Burke's Landed Gentry of Ireland has for full title 'A Genealogical and Heraldic History' not 'List' (p. 331); de Courcy would seem to merit more than a passing reference (pps. 291 and 311); Haugh (p. 306) seems hardly likely to be a native form of Hawe. One main portion of

the work will cause genealogists outside the Republic of Ireland to wonder, namely the assumption, frequent now among Irish nationalists, that a common English name in use in Ireland was adopted as a disguise or translation for an Irish original. Those who attempt to prove this must in many cases meet unbridgeable rivers and bogs in their genealogical wanderings.

The publishers state that the book is made entirely in Dublin and claims that this is some credit to Irish industry. This claim can be conceded; unfamiliarity with costs and conditions in Irish printing make it hard for a reviewer to judge the necessity for a price of five guineas. There are 243 coloured illustrations of arms, well executed, but without helmets, which makes the crest and wreath airborne above the shield, a reversion to an unfortunate English Victorian habit. These minor criticisms apart, the book is to be heartily commended.—L.G.P.

C. L. DAVIDS SAMLING, TREDJE DEL, (Copenhagen (1958): Bibliothèque Royale).

THE work under review, as its title implies, is the third volume of the publication covering the famous collection gathered together in the Kronprinsessegade in Copenhagen by Højesterets-sagfører C. L. David. It is not a catalogue in the conventional sense, but a series of essays introducing illustrations which cover the various categories of the collection. C. L. David himself appropriately sets the ball rolling with an excellent section on the faience of the Store Kongensgade factory in Copenhagen. Since the collection includes mostly pieces of exceptional character, this section is perhaps hardly a good introduction to the factory's work as a whole. It does, however, contain interesting observations on the table-trays and the mitre-shaped punch-bowls, both forms which found their first extensive adoption at the Store Kongensgade factory, to be later taken up elsewhere in the Danish-Norwegian kingdom.

Dr. Vagn Poulsen writes on the Turkish pottery and, basing himself on Mr. Arthur Lane's classification of the material in *Ars Orientalis* and in his *Later Islamic Pottery*, produces a lucid exposition of the subject. Unfortunately the collection itself, whilst rich in 'Rhodian' dishes of the conventional types (including a good example with a ship), provides little material to illustrate the development of Isnik pottery before about 1550.

Dr. Erik Zahle writes on the only piece of Venetian glass in the collection, but that a gilt and enamelled covered goblet of the most splendid kind. In his introductory essay he makes the interesting point that the so-called Mathias Corvinus goblet might equally well have been made for his successor Wladislaw II Jagello (1490-1516).

The same author deals with the growth of the collection of paintings. Perhaps outstanding amongst these is the small panel, probably an overdoor, representing a Chinese kneeling and kissing the hand of his lady. This is signed by Boucher and dated 1742, and forms a pendant to a similar representation, of a Chinese lady drinking tea, once in the Eugène Féral Collec-

tion. The Netherlands school is represented by an airy landscape by David Teniers the Younger, two idealised Italian views by Jan Asselijn, and a pompous still-life of dead birds and fruit from the brush of Jan Weenix. A Perroneau portrait of a man, dated 1767, by no means outshines the brilliant portrait of Kammerherre J. F. Lindenkrone by Jens Juel, the greatest of Danish eighteenth-century painters. This recalls in its suave urbanity the work of Roslin. Juel is further represented by a charming pastel portrait and a drawing. Less distinguished are two other portraits by Danish eighteenth-century painters—one a portrait of Queen Louise by Peder Als which reflects faithfully the flashy style of his master, Pilo; and the other a sharply contrasting portrait of the Emperor Paul of Russia as a boy, by Vigilius Erichsen. Far less competent than the Als, it has nevertheless a repose and sincerity which are perhaps more lasting qualities. This section of the book is rounded off by a series of paintings by modern Danish artists whose interest is naturally greater in a Danish context than on the international stage.

Dr. Erik Lassen contributes an excellent commentary on the English silver in the collection. This includes some fine things, notably the Charles II covered silver-gilt vase (p. 193), Anthony Nelme's fluted bowl (p. 201) the covered cup by Edward Feline (p. 205), and (p. 211) the openwork basket (apparently in Danish ownership since 1766). The salver on page 207 is illustrated upside-down. There is no commentary on the Danish silver shown on pages 215-227, an omission which will be regretted by English readers.

The production of this book is on the same high level as was attained in the previous two volumes, and constitutes it a very handsome record of a magnificent personal collection. —R.J.C.

THE KINDRED SPIRIT: By Lord Kinross.
(London: Newman Neame Ltd. 21s. net.)

THIS book by Lord Kinross charms the mind with the benevolent ease of the product which it advertises: Booth's Gin. As a nation the British have learned to drink like gentlemen—to judge at least by the appearance of our streets and of our pubs in town and country. It was not, of course, always so; and it was often the gentry themselves who were the worst offenders. But, as the magistrate said, when accused of discriminating between his own drunkenness and that of a culprit whom he was imprisoning for that offence: 'when I am tight the butler puts me to bed'. Lord Kinross describes how in the eighteenth and nineteenth centuries, when gin was cheap and made without legalised standards, slum dwellers, ruined by drink, were to be seen everywhere (see Hogarth's 'Gin Lane'). Many advocated prohibition. But Mr. Gladstone put his finger on the spot: 'How can I, who drink good wine and bitter beer every day, coolly stand up and advise hard-working fellow creatures to take the pledge'. He thus indicated what has been the keystone of the Booth policy always; improvement of quality. It has paid off very handsomely. In existence in 1740, by 1828 the family business owned the biggest distillery in

England, and Felix Booth, head of it, had become a Sheriff of the City of London and backer of Captain Ross' expedition to seek the North-West Passage. He was rewarded by the attribution of his name to certain territories.

The book covers a wide field: it includes the introduction of the cocktail to the City of London by an American barman in 1860 under such jolly names as Connecticut Eye-opener, Alabama Fog-cutter, and Lightning Smash. It speculates on the origin of the word itself—as shrouded in mystery as the problematic O.K.—while for those who do not like to take the good things of life for granted, and are interested in techniques, there is much of interest concerning the production of Booth's Gin throughout the life of the firm down to the present day. The illustrations are varied and well presented and the whole should make a welcome companion on the bedside table.—A.D.

Mr. Denys Sutton writes to us: 'In his review of my book, *André Derain* (Phaidon Press), published in your April issue, your reviewer states that the text of this book is an expansion of my essay in the catalogue of the Derain exhibition held at Wildenstein's in 1957. Inevitably some of the points made on that occasion are repeated in my book; how could it be otherwise? However, I would like to point out that the text in this volume (incidentally the first book on Derain to be published in Britain) is over five times the length of my essay! The reviewer goes on to say that both my volume and Mr. John Russell's *Braque* (in the same series) "make it remarkably clear that it is still extremely difficult to systematize and clarify the history of painting in the years since the First World War." Of course it is; what does your reviewer expect? One way of treating the history of modern art is dogmatically to pigeon-hole artists and movements and to repeat the familiar platitudes about them. Another way, which may not prove so convenient, is to decline to accept preconceived notions and to endeavour to use one's own eyes. Your reviewer claims that my book was apparently designed "to present Derain to the reader as a great artist". Pray allow me to disabuse him of this notion by referring him to page 50, where I state: "In any valuation of his art at this period—as of his work as a whole—one must reckon with the difficulty, if not impossibility, of accurately determining the status of an artist who is still close to us. As with any contemporary artist, one's evaluation of his status, in fact, is no more than approximative—and posterity will accept or reject, and doubtless modify, the views reached in our own era. Perhaps, at this stage, one can do no more than present the problems presented by his painting, and suspend judgement".'

BOOK PRODUCTION NOTES

by Ruari McLean

THE key work, and foundation of all serious study of type design, is still Updike's *Printing Types*; by no means a heavy work, but its two volumes must present a formidable appearance

FRENCH MINIATURES

Edited by
JEAN PORCHER

This is a companion to *Italian Miniatures* which presents, through a selection of magnificent colour photographs and a scholarly text, the first comprehensive survey of French medieval illumination. 6 gns.

'One of the most beautiful books of recent years by any standards. A book to linger over and to keep chained.'
SUNDAY TIMES on *Italian Miniatures*.

COLLINS

The Archaeology of Weapons

Arms and Armour
from Prehistory to
the Age of Chivalry

R. EWART
OAKESHOTT

'The book abounds in thought-provoking general ideas and intriguing sidelights . . . Mr. Oakeshott is one of those rarely gifted researchers who combine exhaustive investigation with absorbing enthusiasm.'

—TIMES EDUCATIONAL SUPP.

Illustrated with over 170 line drawings and 23 pages of half-tone plates. 45s. net

Lutterworth
Press

to the young student, who, not having looked inside, is unaware that more than half of it is illustrations. But although *Printing Types* is essential reading, a much shorter work exists, which gives an admirably lucid account of the history of type design and, in fact, contains information not in Updike and corrects some of that author's prejudices. This work is A. F. Johnson's *Type Designs*, published in 1934 and long out of print. Now, at last, a second edition has been published (Grafton & Co., 21s.) admirably printed by Jarrolds of Norwich, and brought up to date, and containing fewer, but some newer, illustrations.

It is still probably the best short history of type design ever written, and should be on the shelves of every collector, typographer and printer.

The only living writer who has contributed more than A. F. Johnson to the history of type design is Stanley Morison: and an important work of his has also just been revised and reissued. This is *Four Centuries of Fine Printing* (Benn, 18s.) It was originally published in 1924 as a magnificent folio in an edition of four hundred copies and was its author's first published work on typography. It has several times been reissued, with variations, in cheaper format, and has now been brought out at a remarkably low price in a 'student's edition'. The introduction by S. M. has been rewritten for this edition and is a brilliant brief introduction to the history of book design: there are also 192 half-tone plates of pages from books printed on presses established between 1465 and 1924—mostly European, but including a few American. There is room for more books of facsimiles of printed pages of this kind: they are of the greatest value for students and typographers.

Private Presses

The private press movement continues to thrive. A new venture just started is an annual bibliography of Private Press books, edited by Roderick Cave and Thomas Rea, and printed by the latter at his Signet Press, Greenock. It is published at 7s. 6d. by the Private Libraries Association, 28 Parkfield Crescent, North Harrow, Middlesex. The bibliography, a forty-eight page paper-bound booklet, contains an interesting essay on 'Contemporary Pressbook Design' and other information, besides nineteen pages of bibliography; but it is itself neither interesting in design nor bibliographically complete. But the project is doubtless not yet in its stride.

To be of significance to others besides themselves, private presses must either publish important texts, important illustrations, or books which make a useful contribution to design.

A private press book of artistic importance was recently completed by the Allen Press in California: it was Conrad's *Youth*, with eight magnificently strong nine-colour linocuts by Blair Hughes-Stanton. The page size was 16 x 11 inches: size, paper and illustrations were all in the grand tradition. Only 140 copies were printed, and instantly disposed of.

The Lion and Unicorn's latest production is Chaucer's *The Merchant's Tale*, with original

Books and The Belgrave Library

Readers, especially in some of the remoter parts of the world, may like to know that any book reviewed on these pages, or shown under 'Books Received', can be ordered by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.

text and translation into modern English verse by Neville Coghill, and illustrations by Derek Cousins. The illustrations, in heavy line with flat tints of a second colour, reminiscent of the style of André François, are robust and charming: but every single one is half obscured, when one turns over the pages, by half-pages of white paper bearing the translation. This is the maddening result of an ingenious solution to the problem of printing text and translation to be read together, but it should never have been allowed to get beyond the experimental stage. Without these infuriating white strips, the book, with Chaucer's text printed on green Tosa Butten, would have been an exceptionally successful volume.

Poems and Drawings in Mud Time, published by the Orpheus Press, 140 London Road, Leicester, at 15s. (in an edition of 1,000 copies) contains poems by John Best and line illustrations by Rigby Graham; and was printed at the Curwen Press. The poems are set in the new 'Monotype' Ehrhardt semi-bold Italic, and demonstrate, to this reviewer at any rate, the unsuitability of the face for poetry: too big, too bold, too clumsy. But it matches the drawings.

A new private imprint from Switzerland is 'Angelus', which has just issued its first production, a large booklet of twenty-four pages containing 'Der Tod eines Engels', by Jean Paul, designed by Max Cafilisch, set in 'Monotype' Bell, bound in a hand-made Auvergne paper and printed in an edition of three hundred copies by Benteli in Berne. Since we are always bemoaning the superiority of Continental papers, it is

interesting that for this booklet an English hand-made paper made by the Hayle Mill at Maidstone has been chosen, and looks very well.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later).

The Colin Collection. Paintings, Water-colours, Drawings and Sculpture, collected by Mr. and Mrs. Ralph F. Colin, Pamela T. Colin and Ralph F. Colin, Jr., New York. New York: M. Knoedler & Co. Inc. (14 East 57th Street). Hand bound, \$10.00.

The Chinese Eye. An Interpretation of Chinese Painting: By Chiang Yee. London: Methuen & Co. 25s. net.

The Teach Yourself Guide to Numismatics. An A.B.C. of Coins and Coin Collecting: By C. C. Chamberlain. London: English Universities Press 7s. 6d. net.

Portraits Gravés Belges: By Marie Mauquoy-Hendrickx. Bruxelles: Office de Publicité, S.A. Editeurs (Rue Marcq, 16). 60 Belgian francs.

The History and Treasures of Lennoxlove House, Haddington, East Lothian. Home of the Duke of Hamilton. London: Pitkin Pictorials Ltd. 2s. 6d. net.

Historic Houses and Castles in Great Britain and Northern Ireland. 500 Houses, Castles and Gardens open to the Public. 200 illustrations. Opening Times. London: Index Publishers Ltd. (69 Victoria Street, S.W.1). 3s. 6d. (or direct from publishers, 4s. 3d. including postage and packing).

Armi Antiche. Bulletin of Accademia di Marciano, Turin. Turin: Arme Antiche (Via della Rocca, 6). Number for 1960.

Egyptian Art. An Introduction: By Boris de Rachewiltz. Translated by R. H. Boothroyd. London: Hutchinson of London. 40s. net.

Sport and the Horse. Catalogue of the Exhibition of Paintings assembled at the Museum in Richmond from April 1 through May 15, 1960. Richmond, Virginia, U.S.A.: The Virginia Museum of Fine Arts.

The Museums Journal. Volume 60. Number 1, April 1960. Number 2, May 1960. London: The Museums Association (33 Fitzroy Street, Fitzroy Square, W.1). 4s. net each.

British Architects and Craftsmen: By Sacheverell Sitwell. London: Pan Books Ltd. 5s. net.

The Art of William Blake: By Anthony Blunt. Columbia University Press. London: Oxford University Press. 36s. net.



Tiranti

As specialists we carry one of the largest stocks in the world on fine arts. Enquiries for books reviewed here or any other art book, will have our immediate attention.

72 Charlotte Street,

London W.1



This *Barges on the Seine* (oil on board, $17\frac{1}{8} \times 21\frac{3}{4}$ inches, signed, and dated 1909) is one of three works by William S. Horton in the current 'European Masters' Exhibition running at the O'Hana Gallery in Carlos Place, London (see 'Round about the Galleries', p. 53, first story). It has all the masterly qualities of this American artist who had his headquarters in Paris at the beginning of the century and who was an intimate friend of Monet. Yet he was only a young man when he painted it.

Just how good is the art of William Horton can be seen from an appreciation of it which appeared in *The Connoisseur Year Book* (1959). Twelve of his paintings, one of them, his remarkable *Place de la Concorde*, in colour, were reproduced at that time. Always Horton's colour sense, whether he was painting in his childhood at Grand Rapids, Michigan, in later years in France, Italy or in England, was intensely perceptive and original and resulted in works of outstanding quality. It is not surprising that there is also shortly to be a comprehensive exhibition of Horton's work in New York.



(Above). *St. Catherine's Hill, Guildford* (c. 1830), 11 × 17½ in. Loaned from the T. H. Farr Collection. (Below). *A View of the Lake of Lucerne, from Fluelen* (c. 1805), 26 × 40 in., signed on barrel with initials J.M.W.T. Loaned from the Lord Wharton Collection.



Turner in St. James's Street

MESSRS. LEGGATT BROTHERS will learn wide approbation when their inspiring J. M. W. Turner exhibition opens at the 30 St. James's Street, London, gallery on October 5th. It is a difficult exercise to concentrate such splendid examples not generally available to the public, and to give a good idea of the breadth of Turner's universal mind in so limited a space. In a large watercolour of Fonthill we shall see Turner when Beckford had commissioned him to depict his pseudo-Gothic abbey (five watercolours of this subject appeared at the Royal Academy for 1800). As will be seen from the example in this exhibition, they were more in the nature of views of the surrounding country than of Beckford's folly. Here, in this watercolour, is the ultimate expression of Turner's topographical experience.

In somewhat the same sentiment are two oil paintings: *View of Hornby Castle*, and *View of the Lune Valley with Hornby Castle in the Distance*. They are loaned from the Colonel H. O. Wright Collection, in which they have been since 1800. Turner was a personal friend of George Wright, great grandfather of Colonel Wright, and, according to family tradition, frequently stayed at the castle. There may be some link between these oils and the famous watercolour of Hornby Castle (Victoria and Albert Museum), though the latter is said to date from about 1821, and was one of twenty drawings that Turner made for Dr. T. Whitaker's *History of Richmondshire*, published in 1823.

By the last year of the eighteenth century Turner probably thought that he had said all that could be said in the topographical mood. Yet he reverted to it for professional purposes throughout his life. It is significant, however, that in the spring of 1799 the artist saw two Claudes, *Sacrifice to Apollo*, and *The Landing of Aeneas*, lately brought to England. Farington records that Turner, on looking at the *Sacrifice to Apollo*, was both pleased and unhappy, while he viewed it, it seemed beyond the power of imitation'. However, he was soon to rival both Claude and Vandewelde.

Within a year or so Turner's marine subject, the sea-piece commissioned for the Duke of Bridgewater (extd. R.A. 1801) was hanging greebably next to a Vandewelde in the Duke's collection. It is an exciting experience to see this keywork by Turner at Leggatt's, and to recall that the critic of *The Morning Post* at the time thought so highly of the English artist as to acknowledge him equal to Claude or Vandewelde. He concluded his praise by stating that 'it is necessary for the dignity of the British School that he (Turner) should be father and founder

of his own manner'. Turner doubtless saw this notice and took it to heart. He had wisely used the tradition as a constructive stepping-stone, and his course was now set clear for his own fulfilment. Between 1802 and 1816 his originality of vision and power of expression were to be seen in such great works as the *Adonis Departing for the Chase*, *Frosty Morning*, *The Shipwreck*, *Crossing the Brook*, and *The Temple of Jupiter Panhellenios, Aegina*.

The *Adonis Departing for the Chase*, otherwise known as *Venus and Adonis*, reproduced on the cover of this issue, was painted about 1803. While instinct with the classical spirit, and reminiscent of Titian, it is also essentially Turner in its vigour of presentation and colour harmony.

Though much preoccupied with oil painting, Turner had been doing some splendid watercolours, such as the *Lake of Lucerne from Fluelen* (c. 1805) recorded as No. 33 in Finberg's *Watercolours at Farnley Hall*. His poetic mood had gained more authority as far as mountains, lakes and atmospheric effect were concerned, but how cleverly he blended it with the realistic group of figures on the shore. A notable fact about this and the Fonthill watercolour is their large size: 27½ × 41½ and 26 × 40 in. respectively. Only a great master of the medium can work to such dimensions and keep the subject so perfectly under control.

In this exhibition it will be possible to compare the *Lucerne* with the *Weymouth* watercolour (5¾ × 8¾ in.): both entirely different in style, and yet with tremendous feeling for space. Turner expressed within these limited dimen-

sions. One of the 'Southern Coast' series, it was engraved by Cooke in 1814. Of the same period is the oil painting *Ivy Bridge, Devon. An Ivy Bridge Mill, Devonshire* was exhibited at the Royal Academy in 1812. Based on a pencil sketch in the 'Ivy Bridge to Penzance' sketch-book (p. 47), it anticipates the great *Crossing the Brook* picture (R.A. 1815), also inspired by Turner's tour of Devonshire and Cornwall.

We can also ponder on the fact that the master who painted the *Bridgewater Sea-piece* also executed that journalistic *jeu d'esprit*, *St. Catherine's Hill, Guildford*, showing a fair and a crowd of people rushing away from a storm. The popular Thomas Tay's and Richardson's booths are inscribed by the great hand. The drama and the fun of the incident moved Turner's sense of the sublime and ridiculous combined. *Richmond Terrace, Surrey*, is another difficult subject. It is beautifully simplified and enlivened with footmen, state carriage to the left and other figures, including some humorous dogs. Turner delighted in Richmond and its environs, and was often sketching thereabout. The house he built, Sandycombe Lodge (still extant) was a convenient headquarters. These two watercolours were engraved by J. H. Kernot (1832, 'England and Wales') and by J. T. Willmore (1838, 'England and Wales').

Turner's last period may be said to date from 1835 to 1851, the year of his death. Two admirable examples of it will be seen: Sir Kenneth Clark's *Stormy Sea with Driving Rain*, connected with studies in the Folkestone and Dieppe sketch-books (c. 1845); and Mrs. C. W. Garnett's *Lake Nemi* watercolour, seen below.



M. W. Turner. *Lake Nemi* (c. 1840). Watercolour, size 14½ × 21½ in. Loaned by Mrs. C. W. Garnett.



International Saleroom

1. Lucas Cranach the Elder. *Portrait of Johan Bugenhagen*, panel, $20\frac{1}{2} \times 14\frac{1}{4}$ in. £10,000 (Sotheby's). 2. Fifteenth-century carved group of St. Hubert. Swiss francs 9,000 (£743) (Galerie Fischer, Lucerne). 3. *Grand Nu Assis*, 1922-1925, $31\frac{1}{2}$ in. high (Matisse Sale). £11,000 (Sotheby's). 4. The $3\frac{7}{8}$ in. high Thurible, or Godric, or Pershore Censer, English, 10th or early 11th century. £2,600 (Sotheby's). 5. Rare Imperial Ming white stem cup, $4\frac{3}{8}$ in. high. £2,600 (Sotheby's). 6. Set of Fürstenberg Italian Comedy figures, by Simon Feilner. £15,000 (Sotheby's). 7. Vincent van Gogh. *Toits, Arles*, drawing, $10 \times 13\frac{1}{4}$ in. (ex John Rewald Coll.). £5,000 (Sotheby's). 8. Oskar Kokoschka. *View of Prague*, 90×120 cm. D.M. 100,000 (£8,457) (Weinmüller, Munich).





9



10



11

9. P. A. Renoir. *Les Deux Laveuses*, signed, $25\frac{1}{4} \times 20\frac{3}{4}$ in., c. 1900. £38,000 (Sotheby's). 10. H. de Toulouse-Lautrec. *Le Coucher* (1899), on wood. N. F. 428,230 (about £30,000) (Galerie Charpentier). 11. Marc Chagall. *Grand Bouquet de Fleurs*, signed and dated (1)926. £12,800 (Sotheby's). 12. Rare Limoges enamel plaque of the Crucifixion. Bought by an important Continental collector for £1,900 (Sotheby's). 13. Hans Hartung. *Peinture*. £4,200 (Sotheby's). 14. P. Bonnard. *Petite route méridionale au Cannet* 1924. N. F. 309,205 (about £22,090) (Galerie Charpentier). 15. François Boucher. *The Trout Stream*, $16 \times 13\frac{1}{4}$ in., one of a pair, both signed and dated 1766. £10,500 (Sotheby's). 16. From the Berkeley Castle Dinner Service: sold to Messrs. Frank Partridge for £207,000 (Sotheby's). 17. A. Modigliani. *Portrait de jeune fille*, 1917-1918, signed. £24,000 (Sotheby's).

International Saleroom



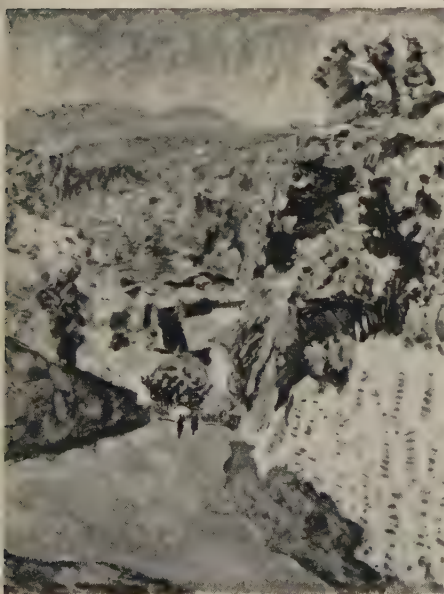
12



13



15



14



17



1



2

International Saleroom

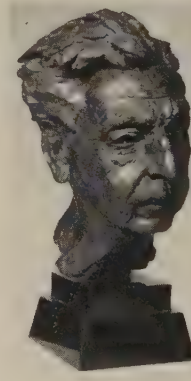
1. Pair of late eighteenth-century Scottish presentation pistols, by J. Murdoch. Sold to W. Keith Neal for a world record price of £2,205 (Christie's). 2. Pair of Louis XV, 7½ in. high ormolu and Meissen (J. J. Kaendler: 1736) candelabra. £1,281 (Christie's). 3. View of Old Westminster Bridge, by Samuel Scott, 31 × 48 in. £2,835 (Christie's). 4. Fourteenth-century, 19 in. high, blue and white wine jar. £2,520 (Christie's). 5. Bronze head of Sholem Asch, by Sir Jacob Epstein. £819. (Christie's). 6. George II mahogany library desk attributed to William Kent (Walter P. Chrysler Jr. Sale). Dollars 6,000 (£2,143) (Parke-Bernet). 7. Diamond rivièrè of thirty-three graduated diamonds. £23,000 (Christie's).



3



4



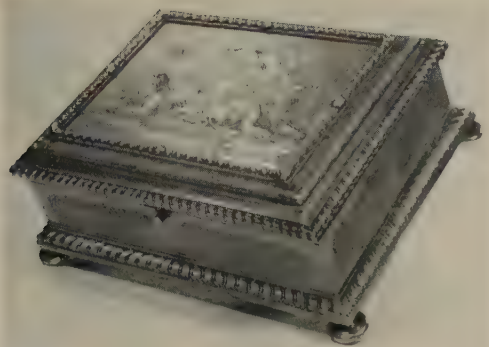
5



6



7



8



9



10

11



International Saleroom

8. A William and Mary silver-gilt toilet casket, 10 $\frac{1}{4}$ in. wide, by Pierre Harache, 1695, the engraving on the lid by Simon Gribelin. £8,000 (Christie's). Sent for sale by the Countess of Halifax, this casket was part of an 18-piece set sold in 1888 for £1,214. 9. Early English silver spoon with diamond point finial, c. 1350, 6 $\frac{1}{2}$ in. long. £1,450 (Christie's). 10. The 11 $\frac{1}{2}$ in. high Wilbraham Cup, 1585. £2,700 (Christie's). 11. Louis XV ormolu mantel clock, the striking movement by Paillard à Paris, 18 in. high. £1,995 (Christie's). 12. One of a set of six Louis XV painted fauteuils, by J. Lebas. Bought by Messrs. Frank Partridge for £7,560 (Christie's). 13. Settee: part of the splendid Madlingley Hall needlepoint Queen Anne carved and gilded gesso suite (two settees and eight chairs), with landscape scenes after Jan Brueghel. Sold at the Walter P. Chrysler Jr. sale at the Parke-Bernet Gallery, New York, and brought back to England. Price withheld at request of buyer. Total for Chrysler Sale: 499,280 dollars (£178,314).

13

12



English Furniture in America in the Georgian Period and some hitherto unpublished Trading Figures

By E. T. Joy

'WANTED, a genteel set of Mahogany Chamber Chairs, with carv'd knees and claw feet (English made) or any other very neat good furniture.' (*Massachusetts Gazette*, 6 January, 1772.)

This enquiry for English furniture, published in a newspaper in Massachusetts, one of the main centres of American cabinet-making, illustrates two aspects of the American furniture industry at that time. On the one hand, Americans had built up an expanding industry marked by a high degree of skill and sturdy independence of design, and cities like Boston and Salem not only supplied local needs but also sent their furniture to other American colonies and to the West Indies. On the other hand, even while these developments took place, English furniture and furnishings were still widely demanded in American homes and imitated by American craftsmen. This was an indication of a common cultural heritage and of the dominating influence of English furniture styles. Much English furniture and upholstery, therefore, crossed the Atlantic in this period, and the object of this short survey is to examine the ways in which this was done. The traffic did not stop in 1775, when the Revolutionary War broke out; in fact, it did not even cease during the war itself (though it was certainly curtailed), and it continued after the war to the end of the Georgian period (and later).

Quite apart from normal trading, there were several channels through which English furniture reached America. English emigrants often took some household effects with them. In those days it was customary for travellers to hire cabin space on board ship and to furnish it with their own possessions, thus providing some comfort for the voyage and equipment for a house on shore afterwards. Defoe's novel, *Moll Flanders*, published in 1722, illustrates this transport of furniture in Moll's accounts of her visits to the colonies. On her first voyage she writes: 'We put on board the ship a large quantity of good furniture for our house, with stores of linen and other necessaries'. On a later visit she writes: 'I was far from being ignorant of what was needful on that occasion; particularly all kinds of house furniture, which, if to be bought in the country, must necessarily cost double the price.' It is quite common to find in contemporary records references to the lack of good bedding and similar comforts in America, and even after the Revolution, emigrants from England were advised to take these things with them. 'If to settle', wrote Henry Wansey, a retired Wiltshire clothier, in 1796, after a visit to America, 'take plenty of kitchen furniture, feather beds and mattresses. All these articles are dear and bad if had in America'. A similar recommendation was made in 1818 by H. B. Fearon, a London surgeon, who had made a long journey in America to report whether conditions were suitable for emigration; though in his case he said that it was no longer necessary to take out cabinet furniture.

These commodities would have been of the humbler kind.

Furniture and furnishings of a much greater range and of a better quality were taken out by the colonial governors, their deputies and retainers, who were appointed from London to serve a term of duty in the 'royal' (as distinct from the 'proprietary') colonies. Some of the best work of the London cabinet-makers was found in the governors' colonial residences, to be left behind when the officials returned home. At Williamsburg, the old colonial capital of Virginia, Miss Helen Comstock has examined the inventories of two royal governors: Francis Fauquier and Lord Botetourt. These have been invaluable for their information about the personal furniture brought from England and for reconstructing the interior of the Governor's Palace.

Wealthy Americans could also get furniture direct from London, sometimes in their own ships. The rich planters in the southern colonies had particularly close trading ties with England and often bought furniture through their agents there. American visitors to England shopped at the London cabinet-makers and took furniture home with them. At the same time they could carry out commissions for their friends at home. The best known example of this method of importation is provided by George Washington himself, who wrote from Mount Vernon in 1757 to his agent in London: 'Send me one dozen strong chairs, of about 15 shillings apiece . . . I have one dozen chairs that were made in this country; neat, but too weak for common sitting . . . Be kind enough to give directions that these chairs, equally with the others and the tables, be carefully packed and stowed'.

In America the demand for English pieces and materials was both stimulated and satisfied by the immigration of English craftsmen, the sale of furniture design books from London, and the importation of goods for disposal in the shops. Some American cabinet-makers carried on an importing as well as a manufacturing business. Numerous advertisements in the American press illustrate these activities, most significantly in the northern areas where native cabinet-making was so strongly entrenched. Thus the *New York Gazette* of 27th September, 1773, advertised a long list of 'articles in the cabinet and upholstery branches' at the premises of 'Joseph Cox, Upholsterer, Cabinet and Chairmaker, from London at the Royal Bed and Star, in Wall street, New York'.

The *Boston Evening Post* of 5th January, 1767, carried the following: 'Cox and Berry arrived from London . . . beg leave to acquaint the public that they have opened at the store of . . . and of whom may be had the following very useful books viz.—The Cabinet and Chair-Maker's real Friend and Companion, containing upwards of 100 new and beautiful Designs of all sorts of Chairs. Crunden's Joiner and Cabinet-Maker's Darling. Baret's new Book of Ornaments very useful for Cabinet-Makers, Carvers, etc.' Another notice in the same paper (on 20th August, 1764) shows us the American importer at work: 'Imported by Nathaniel Langdon . . . A Compleat Assortment of



2

1. English eighteenth-century furniture in the Supper Room, the Governor's Palace, Colonial Williamsburg. 2. Rare Philadelphia-made carved walnut armchair, illustrating the strong influence of the English Queen Anne style on American craftsmen. 3. Demand for English upholstery in New York is shown by the value of exports from London in 1770.

1

3

Where Exp. and from whence		Eng. Manufact.	Eng. Ships	For. Ships	Amount of value first year value	Amount of the value.
From						£ s d
To New York	Stationary	349.0.0		all	349	" "
	Stained Paper	16.6.43.67.4		all	1,048	" "
	Tin Plates	140.0.0		all	140	" "
	Toys	50.0.0		all	50	" "
	Upholstry	2500.0.0		all	2,500	" "
Total						3,447 2 8 10

Where Exp. and from whence	Engl Manufact.	Engl Ships	For. Ships	Quantity of the first cost or value	Amount of the value
					£ s d
From					
London					
To					
New York					
	Stocks Mens Wollen	12 1/2 0/0		at 18 1/2 35 0/0	12 18
	Worsted	2 950		at 24 1/2 44 0/0	5 0 15
	Yarn	2		at 10 1/2 14 0/0	1 4
	Stuffs	114 703 1/2		at 2 1/2 3 1/2	14 33 17 6
	with Silk & Cotton	36		at 2 1/2 3 1/2	4 19
	with Silk & Wool	78 1/2 1/2		at 2 1/2 3 1/2	181 11 8
	with Silk & Wool	1 152 1/2		at 2 1/2 3 1/2	158 8 8
	Discount	2021 0 0		at	1826
	Candles Wax	1 700 1/2		at	170
	Colours for Painters	153 0 0		at	653
	Cottons & Linens printed	30 165 1/2		at	4660
	Goods sent to the	43 72 9 0		at	43 472 9
	Hams	153 3 1/2		at	1391
	Manches Valence &c	665 0 0		at	6665
	Spinks British	195 66 1/2		at	1533 3 3
	Stationary	2080 0 0		at	2080
	Stained Paper	8 100 1/2		at	200
	Swivel Guns No 19	700 0 0		at	700
	Upholstery	820 0 0		at	820
				Total	195 47 4

4. Even during the War of American Independence (1775-83), England exported furniture goods to America, as seen here in the upholstery (£820) sent from London to New York in 1779.

5. The earliest consignments of English furniture to reach the United States of America: cabinet-ware and upholstery exports from England in 1783. Exports to New England (£1,233) are on another page of this Customs Ledger, but are included in the grand total of £4,443.

6. Customs 17/20. Furniture exports from England to the United States in 1798. The total value (£3,687) shows that the furniture trade with America was flourishing in spite of the war between Britain and France at that time.

7. New England secretary, which belonged to Henry Knox, the Revolutionary general, strongly influenced by the English mid-century style. Illustration Nos. 3, 4, 5, 6 and 10 are reproduced by courtesy of the Public Record Office, London.

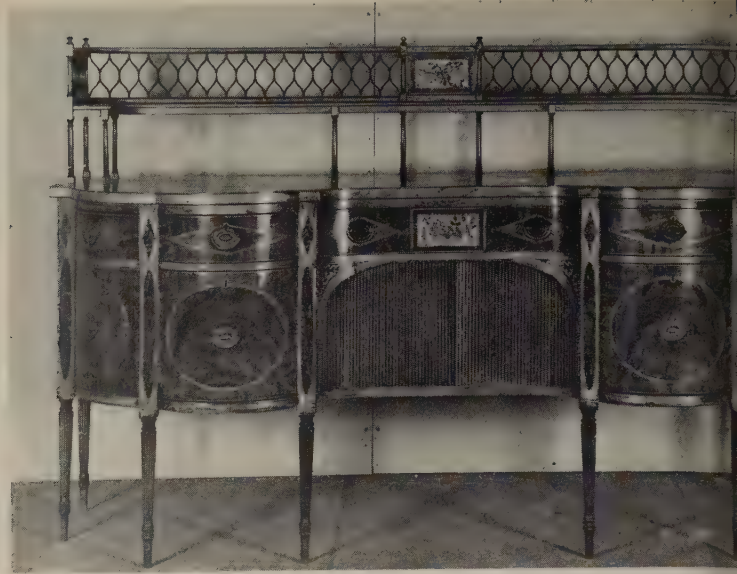
4
5

Species of Goods	New York		Pennsylvania		Virg & Maryland		Carolinias		Georgia		Total	
	Quant.	Value	Quant.	Value	Quant.	Value	Quant.	Value	Quant.	Value	Quant.	Value
Wine	722 1/2	76 5 1	97 3 21	97 11 8	52 1 1/2	51 18 "	33 1/2 0	34 18 3			775 0 11	288 17 "
Apothecary Ware	655 1 1/2	1250 15 "	28 1/2 2 0	709 "	178 0 11 1/2	436 6 "	380 2 0	701 "	95 2 0	191 "	2494 0 0	4968 1 "
Upward Garments	178	44 10 "	168	42 "	504	126 "					850	212 10 "
Barley Pearl												
Beer	414 235	2075 3 9	115 0 7	575 2 10	166 0 44	830 16	2 258 1 7	1291 7 9	22 0 0	165 "	1056 1 58	5282 7 9 2
Books printed	344 0 0	1256 "	24 1 25	857 16 "	122 2 11	490 10 "	98 1 0	393 "			882 3 7	3531 5 1
Draps Wro.	192 1/2 14	2217 18 9	340 3 4	1533 10 8	350 0 11 1/2	1375 11 "	338 1 0	1521 "	52 2 0	236 5 "	2783 2 4	12525 18 2
Bricks	6000	3 "						70000	35 "		76000	38 "
Cabinet Ware Slaps	817	"	800	"		368 "		1065 "		20 "		4443 "
Candle Sallow	11791	2657 19 6	1879 3	422 16 7	2389 9	492 13 10	1409 6	317 2 9	112 3	25 5	17651 9	3976 12 8
Wax						596	74 10 "				596	74 10 "

	New England		New York		Pennsylvania		Maryland		Virginia		N. Carolina		S. Carolina		Georgia		Total		
	Dozt	Value	Dozt	Value	Dozt	Value	Dozt	Value	Dozt	Value	Dozt	Value	Dozt	Value	Dozt	Value	Dozt	Value	
6 46																			
203 1 0	213 1 0	3 1433 0 0	130 4 45	392 0 0	620 4 2	299 3 0	262 6 4	110 7 10	116 2 1				11 0 14	11 14 7	11 1 3	11 0 7	76 14 1 6	2745 1 11	
1700 0 0	1700 0 0	362 1 0	734 1 0	637 0 10	117 0 0	353 2 0	711 0 0	399 1 4	200 0 0	14 0 0	25 0 0	1406 1 14	36 12 15	70 2 0	145 10 0	9250 2 25	9736 1 15		
200 0 0	50 0 0	1232	308 0 0	302	75 10 0	665	161 5 0	344 9	967 5 0			321	20 5 0	1240	310 0 0	774 9	1937 3 0		
160 2 0	577 3 6	229 3 13	129 4 9	9 4 0 42	271 1 4	92 0 43	310 15 1	445 2 14	246 39 2	19 2 47	98 2 6	710 22	365 14 5	1622 5	998 15 6	1876 2 22	1027 10 9		
200 0 0	114 0 0	204 1 70	1697 4 6	226 3 0	1707 0 0	34 0 0	376 0 0	353 5 6	142 6 47			162 7 10	679 26 1	71 0 0	14 0 0	1574 0 11	6329 7 11		
		20000	10 10 0	6000								5900	2 0 0	11650	516 6	43650	2110 6		
322 2 0	1452 4 11	472 2 0	2131 7 11	222 0 0	1296 0 0	320 0 7	1053 13 7	137 2 10	2760 2 11			874 0 0	2725 0 0	222 2 0	1001 3 0	4532 2 6	11324 9 6		
	363 10 0		396 5 3	319 5 0	327 0 0				263 1 0				1155 5 0		2 0 0		2627 1 3		
			91 12 10					200 0 0	45 0 0								632 5	143 11 10	
			27 0 0		55		545 0 0										325	324 0 0	
9 2 0	1043 9	2 0 0	75 0 0	2 0 0	75 0 0	3 0 0	3 7 6	22 5 0	25 11 10			35 0 0	29 7 6				74 1 0	3310 7	
	32		104 0 0	1 0 0	1 0 0	1 0 0	1 0 0	32	320 0 0								46	460 0 0	

The trading figures show that the most valuable part of the trade was upholstery. This probably included upholstered furniture. Cabinet-ware, as such, was not nearly so valuable, though there was often a good trade in looking-glasses. This pattern bears out the comments made by Lord Sheffield in 1784 in his 'Observations on the Commerce of the American States', a review of Anglo-American trade before the Revolution. Glass and upholstery, he writes, are 'articles in which there will scarcely be any competition. These articles must be imported from Great Britain'.





8. Eighteenth-century tea-table, made by John Goddard, Newport, R.I., in the Chippendale style, in the Brooklyn Museum. 9. Late eighteenth-century mahogany sideboard from Charleston, showing strong affinity to contemporary English work. 10. Customs 3/27. The Anglo-American furniture trade in the early Georgian period (1725). At this time more export details were given than in later Customs records.

London at first played the leading part in the trade, but later the other English ports (known then collectively as the 'outports') increased their share. At this time a thousand pounds annually represented a considerable sum spent on English furniture in any one market abroad, and of course it means much more in modern terms. The American market often exceeded—sometimes greatly—this figure. New England alone, for example, imported from London at various times in the first half of the eighteenth century the following values: 1715—looking-glasses £438, upholstery £235; 1725—looking-glasses £554, upholstery £225; 1740—looking-glasses £213, upholstery £455; 1750—looking-glasses £40, upholstery £1,137.

After 1750 looking-glasses are included in the general heading of cabinet-ware; upholstery, however, still has a separate entry. In 1763, at the end of the Seven Years' War, London's total exports to all the American colonies were: cabinet-ware £270 and upholstery £2,823; the outports' totals were respectively £145 and £4,076 (of which £3,013 went to Virginia and Maryland). Shortly afterwards the trade was growing large enough to excite adverse comment in New England; for when, in 1767, a public meeting was held in Faneuil Hall, Boston, to protest against the big increase in imported goods, it was resolved 'that all prudent and legal measures should be adopted to encourage and produce home manufactures and to lessen the use of superfluities, particularly the following articles', and among these 'household furniture' was expressly mentioned.

But in 1772, just before the outbreak of war, the trade generally was in a flourishing condition, as these figures (total exports first, London's in brackets) show: Carolina £385 (£240); New England £168 (£110); New York £2,415 (£2,290); Pennsylvania £1,085 (£860); Virginia and Maryland £2,966 (£1,330). Most of this trade was in upholstery. During the war the trade continued in those areas where British military power was firmly established. In 1779, for instance, upholstery was exported to New York (£820); and in 1780 cabinet-ware and upholstery were exported to Carolina (£359) and Georgia (£212).

After 1783 conditions strongly favoured American cabinet-makers. They had an expanding home market ready to welcome 'national' styles. By 1789 the Shakers had set up their chair factory at New Lebanon, and in 1795 Duncan Phyfe, the greatest of all American cabinet-makers, opened his shop in New York. After 1790 the Americans imposed duties on imported furniture, and they also gained from the long Anglo-French wars of 1793 to 1815. Yet in spite of these developments Americans still found English furniture wares attractive.

A Board of Trade list of the first American ships which cleared from London after the conclusion of peace in 1783 shows that most of them had cabinet-ware, upholstery or looking-glasses on board. The manifest of the cargo of the 'Friendship', for example, which cleared for Boston on 17th October, 1783, included 'Cabinet Wares val. £150'. It is not unusual to find two or more English exporters had each registered these goods in their shipments on the American vessels. The total value of these exports from England in 1783 was £4,443, and as much as £8,535 in 1784.

The tide of English emigrants and their belongings was soon resumed. English craftsmen once more settled in America and advertised their training. High class English products were again found in American homes. Wansey wrote of his visit in 1794 to William Bingham's house in Philadelphia that 'the chairs of the drawing-room were from Seddons's in London, of the newest taste'. Fearon commented thus on the extensive business of furniture-making which he had seen in Newark in 1817 (and which impressed him considerably): 'There are here several large carvers' and gilders' shops. Glass-mirrors and picture-frames are executed with taste and elegance; but still the most superior are imported from England'. During the French wars the value of the English exports was £1,122 in 1793, £3,687 in 1798 and £3,560 in 1800. In 1812, when Britain and America were again at war, it was £2,868. In 1814, at the restoration of peace, it was £612. And in 1830, the close of the Georgian period, it was £4,290.

Where Exposed & from whence	Engl ^l Manufac ^l	Eng Ships	For Ships	Estimate of 1 st first Cost or Value	Amo ^t of the Value
From London So New Engl ^l					£ s d
	Horn Program	70 8 ⁰		At 4 to 6 s	17 10
	Bisket	250		At	156 5
	Blank & Hugs	393 2 1/2		At	333 4
	Bondage	593 5		At	593 5
	Caps woollen	720 2 1/2		At	38 6
	Chairs	14 5		At	14 5
	Clock Cases	3 9		At	6
	Colours for Paint	193		At	193
	Copperas	103		At	23 12 6
	Corks	430 4 1/2		At	26 10
	Fans	52 2 1/2		At	52
	Goods w ^l Linen	537 1 0		At	333 7 1
	Jewellery	16 10		At	16 10
	Trunk Old	10 10		At	80
	Linen Irish	154		At	154
	Looking Glasses	534 16		At	334 16
	Military	334 12		At	334 12
	Nest of Trunk	8 10		At	8 10
	Calum	12 1/2 10		At	156
	Perukes	4 9		At	17 18
	Plates Glass	2 15		At	15
	Wire	79 0 1/2		At	29
	Ribbon Gr ^l M ^l	170 10		At	70 10
	Stationary	35 10		At	35 10
	Stock & Thread	6 1/2 10 1/2		At	13 13
	Thread Gr ^l Silver	1 1/2 0 1/2		At	8 5
	Shoe & Turnery	147 10		At	147 10
	Seys	109		At	109
	Upholstry	225 17 6		At	225 17 6
	Whips	11 2 1/2		At	0 10
	Wool ^l Goods & L ^l	150		At	50
			Total		9152 7 0

The Connoisseur in America

By Malcolm Vaughan

Rare Roman Coins to Boston

NINETEEN ancient Roman gold coins and medallions (see opposite), recently discovered in a perfect state of preservation, have been acquired by the Museum of Fine Arts in Boston. They represent various issues made in the Second Tetrarchy (A.D. 295-307), that government formed by Diocletian to help implement his programme of economical and political reforms for the Roman Empire. The mint condition of the coins, the unique choice of the several issues, many of them unrecorded: all combine to make this the most extraordinary find of Roman coins in the past thirty-five years. The pieces apparently were never circulated. Unearthed together, they seem to have been a hoard buried for safekeeping during the troubled times of the Second Tetrarchy.

Among the presentments stamped on them are portraits of the four original rulers of the Tetrarchy: the senior Emperors (Augusti) Diocletian and Maximianus, and their junior associates (Caesars), Constantius Chlorus and Galerius. There are also marvellously preserved portraits of three other rulers who came to power after Diocletian's abdication in 305 A.D.: Maxentius, Maximinus Daza, and Constantine the Great. Throughout the lot, the clear, crisply struck portraits and reverse impressions are as fresh as if recently produced. The largest pieces in the find are two medallions, each of four-aureus weight, issued by Maximianus—one minted at Rome, the other at Carthage—each bearing his image, and showing him wearing the lion's skin of Hercules, the head of the lion fitted over his own head. Perhaps even more remarkable are three coins of standard size (the aureus), bearing superbly realistic portraits of Maxentius.

New York's Great Monet Show

ARTISTS and revolutionaries it seems, long for good ancestors. They like to break with the past, set up a new order, yet still be able to claim patriarchal precedents. One wonders, on the judgment day, how many forefathers may start gnashing their teeth upon finding out what radicals their offspring proved to be. Look at recent art history. The 'monstrous' *fauves* took one look at Gauguin's 'riot of colours' and promptly named him their grandsire. The revolutionary cubists, finding that Cézanne had already blazed their trail—'everything in nature models itself on the sphere, the cone, the cylinder'—thereupon adopted him as head of their family. This year, as could be overheard at the latest exhibition in New York's Museum of Modern Art, Claude Monet is being hailed by abstract artists, the new secessionists, as the father of modern abstractionist painting.

Surprising as it may seem, there is an ounce of truth in the pound of claim. Claude Monet in his

old age did move toward what some might call the abstract. His once eagle eyes were failing and he could no longer see the fleeting tones and textures of light he used to paint with so much detailed colour accuracy. Secluded in his garden at Giverny, indifferent to the world that thought him out-of-date, railing at the timeworn lenses that dimmed his sight, the ageing master devoted his last years to painting his water-lily ponds—picturing the colour patterns of leaves and flowers that hung in the pools, sometimes representing, as in a haze, only the tone-forms of clouds reflected in the water. Glorious as these hazes sometimes are, the paintings are the dazzles of a master almost blind. Such opalescent patchworks you may term abstract painting, if you don't know what you are talking about. Monet would have called them the broad grey generalities to which he was reduced.

What the Monet retrospective at the Museum of Modern Art did make plain is that Monet was the father of impressionism. Edouard Manet, with his vibrant colours and vitalizing spontaneity, launched the movement; but the luminous tones and broken brush-stroke of the Impressionists were born of Monet's eyes. Someone should make a study of Monet's eyes as originating the impressionist technique. Picture after picture in the exhibition testified that Monet saw colours in nature, and colour relationships (pale orange sunlight and violet shadow, Alpine pinks and turquoise greens) that no one had ever painted before. They bring to mind how he was always the first, by twenty minutes, to see the sun begin to pierce a London fog. Again, you think of the grim hour when, striving to paint a portrait of his dead wife, Monet flung himself from the room because his searchlight eyes observed the swift change of colours in the beloved face—the carnations disappear, the ivories fade, and flecks of olive grow in size and number.

The exhibition was limited to landscape paintings, Monet's specialty. Comprising 119 examples, all but two dozen of them borrowed from American collections, it offered a considerable survey of the master's development. The earliest examples, dating from 1865 when the artist was twenty-five, already indicated, in choppy brushstrokes and flickering effects of light on water, the impressionist path he was to pioneer. In these early examples we see the influence upon him of Boudin and Jongkind, those two earlier masters of atmosphere whom he chanced to meet when he was unknown, the son of a grocer at Le Havre. Later we see Monet discovering a tapestry of colours in scenes where other painters of the time, the most advanced among them, were recording but variations of a single tone. Then came his rich studies of sunlight along the Mediterranean coast, and summer

sunlight upon the cliffs at Étretat, near Le Havre, and the sea-swept rocks of Belle-Ile, in the Bay of Biscay.

These studies resulted from his realization that light is the supreme colourist, determining all surface appearances and seemingly altering from moment to moment the forms of everything. As the realization deepened across the years, he undertook a colour-series of the same subject; in particular, a series of sunlit haystacks—the same old, commonplace haystacks enveloped from hour to hour in light that changed their colour and transformed them into gorgeous objects of art. This experiment of painting haystacks as if looking at them through a prism, swept Monet into full possession of his talents and perceptions. Now he began to orchestrate the multiple colours he saw playing upon all things in nature. Melody still lingers in the next series he painted, a row of poplars alongside a stream near his studio. Then the full splendour of the orchestra bursts upon us in a series of paintings of Rouen Cathedral as seen across the hours from day-break to sunset. Years later the music comes to a close with a lengthy series on the water-lilies in his garden.

Cézanne, who knew Monet, said of him: 'He was only an eye—but what an eye!' Many painters since then have tended to dismiss the father of impressionism as old hat, more of a scientist than an artist, at best a mere realist limited to but one aspect of optical reality, the atmospheric. Now that time has brought perspective to his achievement, historians are beginning to reappraise Monet, recognizing that he was a central force in the nineteenth-century art renaissance. His style profoundly influenced those nearest him: Renoir, Pissarro, Sisley, even Manet. In reaction to Monet's veils of light, Cézanne launched into constructive form, and thereby founded the post-impressionist style. Seurat carried Monet's broken-brushwork, broken-colour technique to its logical conclusion, and thereby created the dot-dash style called pointillism. From Monet and Cézanne sprang Gauguin's art of painting in colour forms. In brief, though Claude Monet is no bedfellow of the abstractionists, he stands in the evolution of modern art as a pivotal master.

Baltimore's Stained Glass

AGAIN the Walters Gallery of Baltimore has brought from its vaults a wealth of treasures never before exhibited. This time the riches are in the department of stained and painted glass. Some two score pieces are included. They range in size from full-length cathedral windows to precious fragments; they extend in date from the thirteenth through the seventeenth century. Foremost among them is an entire window from that celebrated monument of early French



(Above) Three of a hoard of nineteen Roman gold coins dating from the Second Tetrarchy (A.D. 295-307). L. to r. Four-aureus medallion of Maximianus, obverse (at extreme right, the reverse), two-aureus of Maxentius. (L. and r. below). Claude Monet's *Rocks at Belle-Ile (Needles at Port Coton)*, 1866 (oil, 24 x 29 in.), in the collection of Mr. and Mrs. Erik Meyer of Copenhagen: and a photograph of the same scene showing how little, Monet changed his compositions, engulfing them in light.



othic architecture, the royal abbey church of the Benedictines in Paris, St.-Germain-des-Prés. Scenes from the life of the deacon St. Vincent are here illustrated.

This mosaic in translucent glass is one of the superb windows given the abbey about 1240 by King St. Louis and his mother, Blanche of Castille, friends of Thomas Aquinas. Astonishingly enough, its companion window has also found its way to the United States, having come to rest in the Metropolitan. As the curator of mediaeval art at the Walters Gallery, Philippe Verdier, points out, these windows stand in America as documents 'of fundamental importance for our knowledge of stained glass designed in the workshops of Paris around the middle of the thirteenth century. They are slightly anterior to the windows of the Sainte Chapelle in the palace of St. Louis (begun in 1246), and the huge roses in the transept of Notre Dame of Paris' (second half thirteenth century). Dr. Verdier's scholarship has been of much aid in the recent rearrangement of the windows of the St. Vincent window into their original order.

The reconstructed window became the central feature of the exhibition in Baltimore. Around it were shown other thirteenth-century stained glass panels owned by the Walters Gallery. Such an array was possible because the Walters' collection of mediaeval thirteenth-century stained glass is second in America only to that of Raymond Pitcairn, of Bryn Athyn, Pennsylvania. The group included several examples earlier than the window from St.-Germain-des-Prés. Among these were four French panels of the Aisne school: that is to say, the period 1200-1235 in the province that built the St. Remy abbey in Rheims, the cathedrals of Rheims and Soissons, and the collegiate church of St. Quentin. By extending the exhibition down through the seventeenth century, the Gallery indicated the transitional stages between Gothic stained glass and the painted glass of the sixteenth and seventeenth century (glass painted with coloured enamels). In this transition, important examples on view were German early Renaissance roundels after drawings by Dürer and H. von Kulmbach, and two recent acquisitions—superb Augsburg and Nuremberg panels, c. 1520—signed by Augusti-

nus Hirschvogel. The occasion for the display was the imminent publication in the international *Corpus vitraerum mediæ ævi* of the finest mediaeval glass owned in America.

Panorama of Gandhara Sculpture

A DOZEN cities in the United States are to see the first sizeable survey of Gandhara sculpture ever held in America. Sixty-five examples, lent by the Government of Pakistan, are exhibited, together with additional loans selected locally from American museums and private collections along the route. Most of the treasures date from the great period of Gandhara art—the first to the third century A.D.—when the region of north-west Pakistan, then known as Gandhara, produced almost the earliest images of Buddha in human form. Gandhara created the model for the Buddha image that subsequently spread throughout Asia; indeed, originated the fixed iconography for the Buddha legend (Buddha as a human being).

The wide circulation of this exhibition is particularly fortunate. Thus it may clear up basic misconceptions about Gandhara art that still

persist. It should dissipate at a glance the now rejected theory that these semi-classical sculptures are a Graeco-Buddhist art that resulted from the conquest of the region in 327 B.C. by the Greek general, Alexander the Great. Gandhara was, to be sure, an eastern territory conquered by Alexander; but no Greek-influenced art developed there in his train. The classical style we see in Gandhara sculpture is the neo-Hellenistic style as practised in Rome under Trajan, Hadrian, and the emperors Antoninus. Evidently the sculptors themselves, or many of them, were imported from Rome or other art centres of the Roman empire, such as Syria. In fact, latter-days scholars tend to describe Gandhara sculpture as provincial Roman school work. The description seems obvious when we look at such examples in the exhibition as the *Portrait of a Donor* or the *Head of a Bodhisattva*.

Some three centuries after Alexander the Great, this region of northwest India was overrun by a great tribe of Chinese, the Kushans, who flourished in Gandhara to such an extent that they traded on a large scale with the outside world, even setting up embassies in Rome. Meanwhile the natives of the region had been converted to Buddhism. Their prosperous commerce enabling them to afford stone and stucco temples to their god, and other religious buildings such as monasteries, they turned to Rome for sculptors and painters. Up to now the Buddha had scarcely been represented as a human being. Buddha was considered a spirit; as such he could be represented only by abstract images, symbols of his characteristics. The imported Roman school painters and sculptors began to represent Buddha in human form, using as their source the Apollo type. Necessary changes, such as the node of cosmic consciousness rising from Buddha's head, were Romanized—the bump concealed as a top-knot derived from Aphrodite's headdress. Numerous other details also were adopted from the Roman. For example, the garment of a *Standing Buddha* immediately suggests the toga of Roman imperial statues. In fact, scholars are able to date this statue in the second century A.D. by the handling of the folds in the garment; the sharp parallel ridges recalling Roman technique in the Antonine and Severid periods.

When the imported artists were called upon to produce a Buddha seated in the yoga posture, they had no Graeco-Roman type to fall back upon. They made-do by settling a torso on leg stumps ending at the knees, and hiding the jointure under a deal of drapery. The subject here shown is a typical example. The scene represented is the temptation of the Buddhist Satan. By designing a string of scenes in a frieze-like series—a frieze adapted from the Roman narrative method of bas-relief—the standard iconography for the Buddha legend was evolved in Gandhara. Thence it spread throughout the Buddhist world.

This enlightening exhibition of Gandhara sculpture was brought to the United States by The Asia Society through the generosity of the Government of Pakistan. Its circulation to a dozen cities was taken over by the Travelling Exhibition Service of the Smithsonian Institution. A permanent record of it is available in a



(Above). Panel of mediaeval stained glass, circa 1240, which originated from the abbey church of the Benedictines in Paris: St.-Germain-des-Prés. From the collections at the Walters Art Gallery, Baltimore. (Below). *The Temptation of Mara (the Buddhist Satan)*, illustrative of how Gandhara sculptors attempted to represent the yoga posture. Schist, 15½ × 20 in., late first century. Lent by Peshawar Museum to a travelling exhibition of Gandhara sculpture in America.

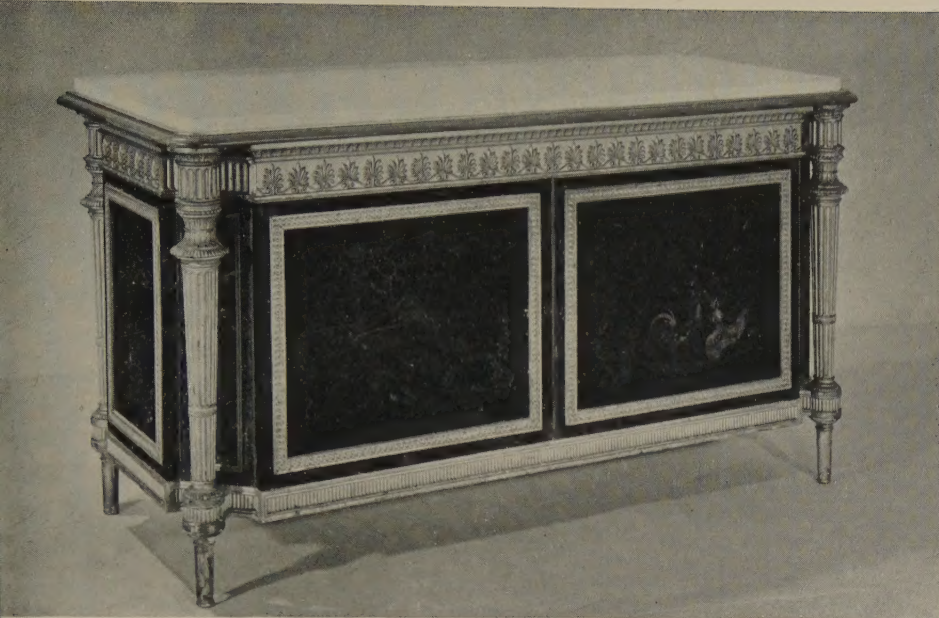


handsome catalogue, to which Benjamin Rowland has written an introduction of value to scholars as well as laymen. Dr. Rowland, Acting Curator of Oriental Art at the Fogg and long associated with the study of Gandhara, is an authority on the art of Indian Buddhism.

Chicago: Gift of Furniture

TO the quantity of fine furniture owned by the Art Institute of Chicago, a number of distinctive examples have recently been added by gift from Mr. and Mrs. A. W. Armour III. Noticeable

among them is a European seventeenth-century cabinet, and an English eighteenth-century commode. The cabinet, of tortoiseshell, eglomisé, and ormolu on a carved and gilded stand, will be a welcome addition to the galleries. Nothing quite like it previously existed at the Institute. The commode is also an unusual piece. It is here reproduced. Closely related in stylistic aspects to French furniture of the Louis XVI period, in fact, it might almost be from the hand of the *maître ébéniste*, Adam Weisweiler. Yet to judge from certain aspects, it was made in England. A



(Above). This mahogany English eighteenth-century carved and gilded commode, with japanned panels showing turkeys and other birds, is one of a group of furniture presented to the Art Institute of Chicago by Mr. and Mrs. A. W. Armour III. (Below). A Dutch colonial kitchen fireplace which has been installed in the Museum of the City of New York.



beautifully proportioned rectangle, with in-curved corners set off by tapering fluted columns, it is handsomely designed. Somewhat similar furniture still at Nostell Priory was designed by Robert Adam. Constructed of mahogany, with japanned panels, front and sides, showing *chinoiserie* turkeys skilfully reflecting the Oriental spirit, this commode is not mounted with ormolu fittings, as one might expect. Instead, the decoration—borders, bandings, columns, even the frieze in fine classical motives—is of carved and gilded wood. The top is of marble. In date, the piece could be assigned to about 1780.

Dutch Colonial Kitchen

TO quicken in New Yorkers a sense of the past, in particular that seventeenth-century period when their island was a Dutch colonial settlement, the Museum of the City of New York has installed in one of its galleries a simulated Dutch kitchen such as was found in the finest burgher's houses in Nieuw Amsterdam about 1660. The simulation is arranged in a series of panels, each telling its separate story of the many different uses to which such a workroom was put. One panel represents how the food was prepared in Dutch New York. Another indicates how the cooking went on; a third, how the room was used for dining. The variety extends to such details as a display of herbs employed as favourite seasonings.

The central panel represents a Dutch colonial fireplace of the time, dressed with antiques gathered from museum possessions and private collections (see illustration). Unlike the recessed English chimney-opening which the Dutch colonials later adopted, finding it better for burning logs, the early Nieuw Amsterdam fireplace was built flat against the wall, as in peat-burning Holland. Smoke was caught and drawn off by means of a projecting chimney-piece with a broad overhanging mantelshelf and a washable valance. In the museum interpretation, Dutch seventeenth-century blue-and-white tiles border the fireplace, and the hearth is furnished in antique utensils and cooking vessels. The decorative iron fireback, bearing the arms of Holland dated 1665, is a fine example. The sturdy andirons are a handwrought iron pair with disc finials; the iron kettle, hanging from a trammel, is fitted with the ancient device called a tilter, enabling the user to pour water from the heavy kettle without taking it off the hook. Among the antique utensils on the hearth are copper cooking vessels—a 'Dutch oven' and a large stewing pail—together with iron shovel and tongs, a roasting spit turned by a weight and chain, a frying pan on stilt legs to lift the cooking above the fire, and a covered baking dish on three short legs for placing among the coals. The mantelshelf is also dressed with Dutch colonial antiques: pewter and slipware plates, an hour-glass, a metal winder for turning the spit, and a rare candlestick-and-taper-holder.

This simulated kitchen has attracted so much wide attention that there is now talk of installing a permanent one, the 'real thing', in the Museum.

Old Master Drawings at Newark

CERTAIN museums in the United States suffer a serious problem. They lack money enough to stage grand exhibitions of painting and sculpture



(Extreme left). *Thief on the Cross*, silverpoint on paper. (Left) *Ascension*, pen and ink. For both subjects see 'Old Master Drawings at Newark'.

yet unless their art displays are of the highest quality their audience will stay away. The problem often comes down to a choice of a fine exhibition or none. In Newark, a metropolis across the Hudson river from New York, this predicament is perennially upon them. And year after year the Newark museum manages to solve the dilemma by offering first class exhibitions that cost little. One season, the show is of colonial New Jersey silver, or furniture; again it's etchings or engravings by the masters; or an important array of paintings or sculpture borrowed from collectors near by. This season a great loan display of old master drawings was presented, a gathering so extraordinary that the town turned out to see it. Indeed, quite a few New Yorkers crossed the river to enjoy this show.

Some sixty examples, ranging over five centuries, the fourteenth to the early nineteenth were offered. Many of them had never been publicly seen before. Lovers of drawing were pleased to discover a number of works by little-known artists who were masters of drawing. The occasion was doubly significant because it is the first in a series of drawing shows the Newark museum proposes to offer. The forthcoming offerings will be less general, specializing in this or that century or school, with the strongest accent on drawings by outstanding European and American artists of the nineteenth and twentieth centuries. These specialized shows, like

the inaugural one, will borrow from the rich store of drawings now in American museums and private collections from coast to coast.

The initial exhibition was arranged in geographical groups and in chronological order. This plan proved felicitous. It made for harmony of spirit; explained locally particularized technical aims and elaborations; and offered the enlightenment of historical perspective. Even schoolchildren could see that the approach to art in mediaeval times was through religious subjects; that portraiture developed when the renaissance revived man's respect for man; and that man's interest in nature—landscape painting, our pleasure in the scenery through which we pass—was reawakened in the fifteenth century at the height of the Renaissance.

Earliest of the drawings on view was a fourteenth-century ink and black chalk sketch of the Crucifixion, by Altichiero, lent by the Cleveland Museum. One of the rarest *quattrocento* treasures in the United States, a *Thief on the Cross*, by the Master of Flemalle or an artist in his circle (c. 1375-1444), was lent by the Fogg (see illustration). That museum also loaned a superb drawing by Perugino, *Four Standing Apostles*, a study for his *Ascension* now in the Museum of Lyons. Other beautiful examples of early Italian work included a silverpoint *Head of a Youth*, by Lorenzo di Credi, from the private collection of Janos Scholz. There was a fine

section of major Venetian drawings, a strong group of German drawings—among them the *Ascension*, in pen and ink, by Albrecht Dürer here reproduced; and a handsome section representing the high Renaissance in central Italy. Then came representations of the sixteenth-century Italian baroque school, the French baroque, the Dutch, Italian, and French seventeenth-century masters, the French eighteenth-century—Watteau, Fragonard, Boucher, Hubert Robert, *et al*—then the English eighteenth-century school, and a few early nineteenth-century French painters, down through Ingres. From the pencil of Ingres, one of the finest draughtsmen of all times, was a delicate line-portrait of the Duke of Bedford, dated 1815, lent by the St. Louis Museum.

A Request

MR. JOHN HARRIS, from the Royal Institute of British Architects, London, is preparing a catalogue of English architectural and decorative drawings in American collections. An Appendix to the catalogue will include a list of English rooms and architectural elements now in America. Connoisseur readers are asked to send any relevant information as to the whereabouts of such drawings and rooms to Mr. Harris: c/o Avery Library, Columbia University in the City of New York, New York 27, N.Y.

Norman Adams

8-10 HANS ROAD, LONDON, S. W. 3 • TELEPHONE KEN 5266

TWO FINE EXAMPLES OF FURNITURE OF THE EARLY REGENCY PERIOD

(Left) A small rosewood centre book table with a folding writing flap and incorporating a rare tall gilt brass gallery of unusual charm. Length 24 inches.



(Right) An exceptionally fine centre writing table in faded rosewood. The table retains all its original brass mouldings and mounts. Length 41 inches. Depth 24 inches.



Stanley J. Pratt Ltd.
27 Mount Street, London, W.1
Grosvenor 1747/8



Regency Burr-wood Bookcase
with chiselled brass mouldings
and green marble shelf.
Height 7 ft. 1½ in. by 7 ft. 3 in.